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Organ School.

Practical Instruction for thoroughly acquiring

THE ART OF

Church organ playing

by

GUSTAV MERKEL.

OP. 177.

Translated and edited by

JOHN WHITE.

Organ
10

LEIPZIG,
J. RIETER-BIEDERMANN.

NEW-YORK,
G. SCHIRMER.

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Part I.

Manual playing.

Prefatory remarks.

The first of the following manual exercises may appear to some as superfluous, as undoubtedly such exercises should have been mastered before the pupil commences his organ studies. Experience alone teaches, that even for the pupil thoroughly prepared by careful piano instruction, difficulties arise at the transition from piano to organ playing, because of the difference of the touch and continuance of tone of the latter, which make the careful and exact study of the preparatory manual exercises necessary. How much more necessary these exercises are for many unsatisfactorily prepared pupils is apparent.

The characteristic of the piano touch is the elastic fall of the highly raised finger on the key, on the contrary in organ playing the elastic pressure on the key by the slightly raised finger, which although soft must be executed with decision and promptness. All jerking and striking should be avoided in organ playing.

When leaving the keys the player should raise the fingers with precision and at the proper time, but not violently: he should, at all events, in quiet and slow playing feel the keys until they have reached their level.

Particular attention is to be paid to the binding of the tones, and to holding the exact value of the notes. The too early raising and too long holding of the key should be strictly avoided.

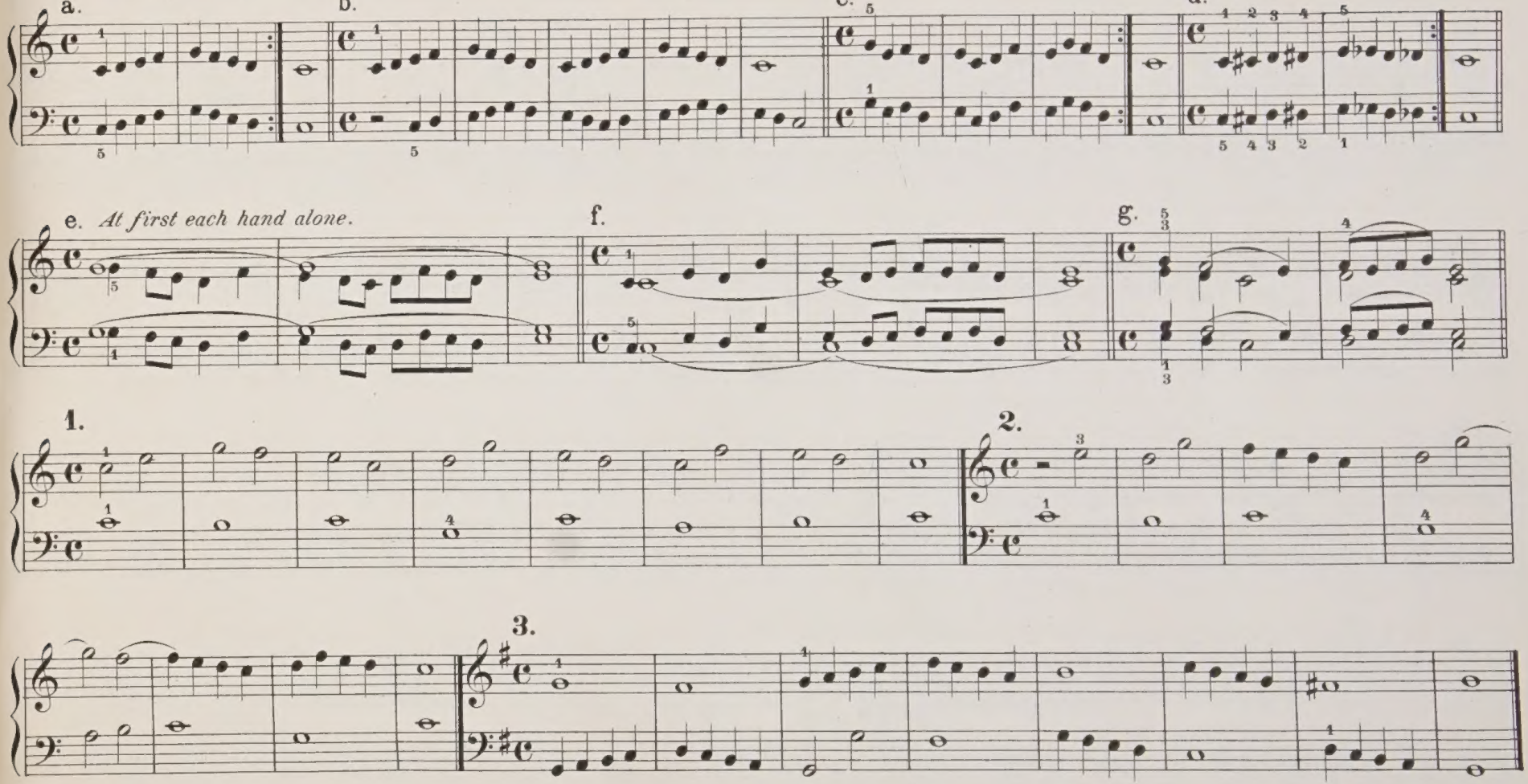
In the following exercises it is recommended to use not only a soft Melodia 8 ft. but also one or more bright registers such as Gamba 8 ft open Diapason 8 ft. Later the hands may play on two manuals. As soon as the pupil can play the two part and a number of the easier three part manual exercises with certainty and correctness, he can at once begin the pedal exercises.

It is of great moment that the pupil should acquire control of the pedals as soon as possible and so continue the study of pedals and manuals together. It is not necessary that the pupil practise all the exercises and pieces contained in (Part II 1-4) before he begins another section; but it is sufficient if only a few of them are practised, in order to become acquainted as soon as possible with the different ways of treating the pedals and to make himself familiar with the very important study of the chorals. The more difficult exercises and pieces may then be studied.

§ 1.

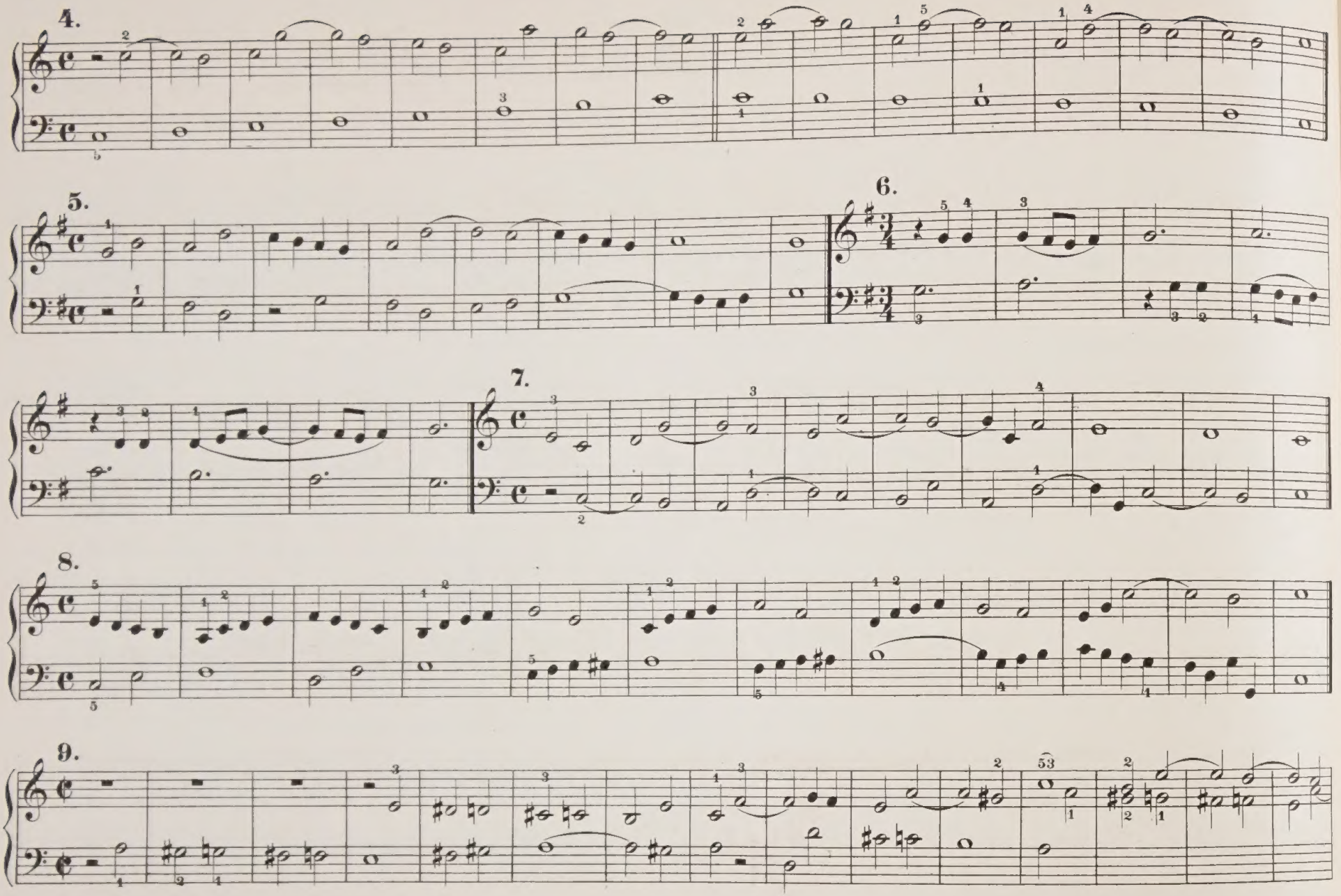
Pieces in two parts.

Preliminary Exercises.*



* Also to be practised in all major and minor keys.

Stich und Druck der Röder'schen Officin in Leipzig.


4.
5.
6.
7.
8.
9.

10.

11.

12. Canonisch.

13.

14.

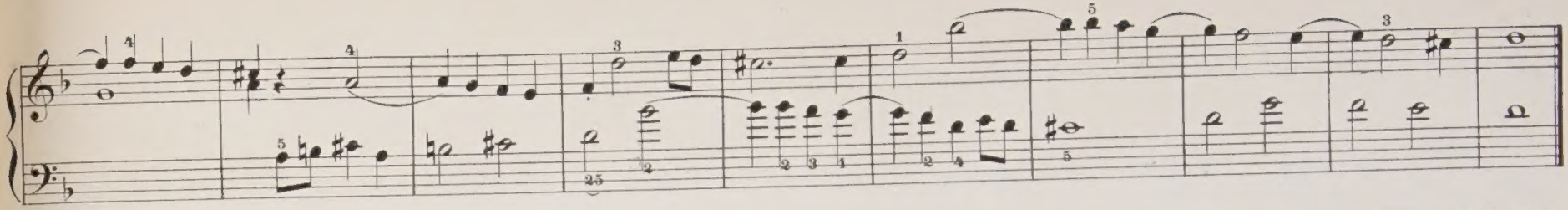
15.

16. Allegro.

17. Moderato.

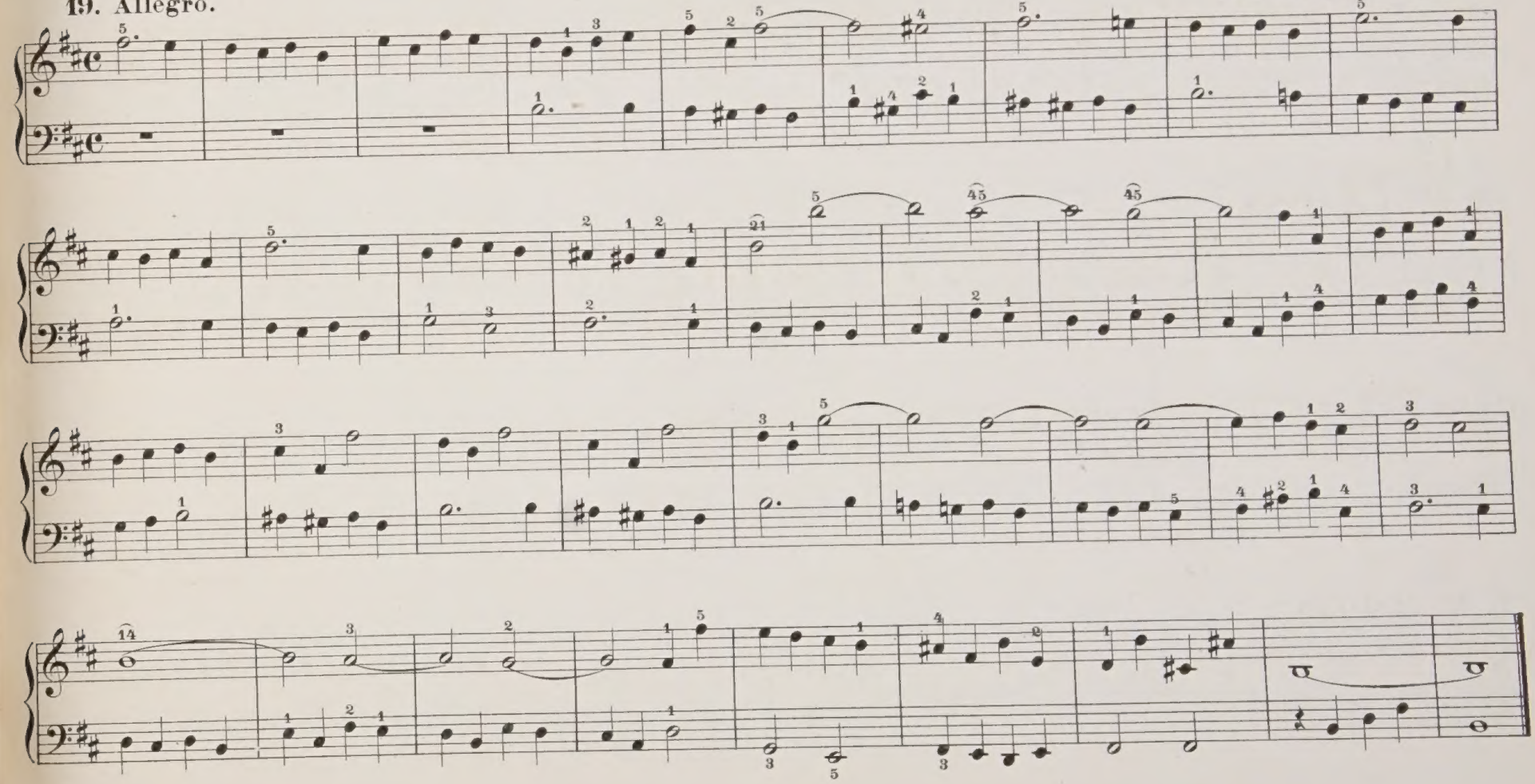
Ch. H. Rinck (1770-1846).

18. Moderato.



19. Allegro.

From G. F. Händel. (1685-1759.)



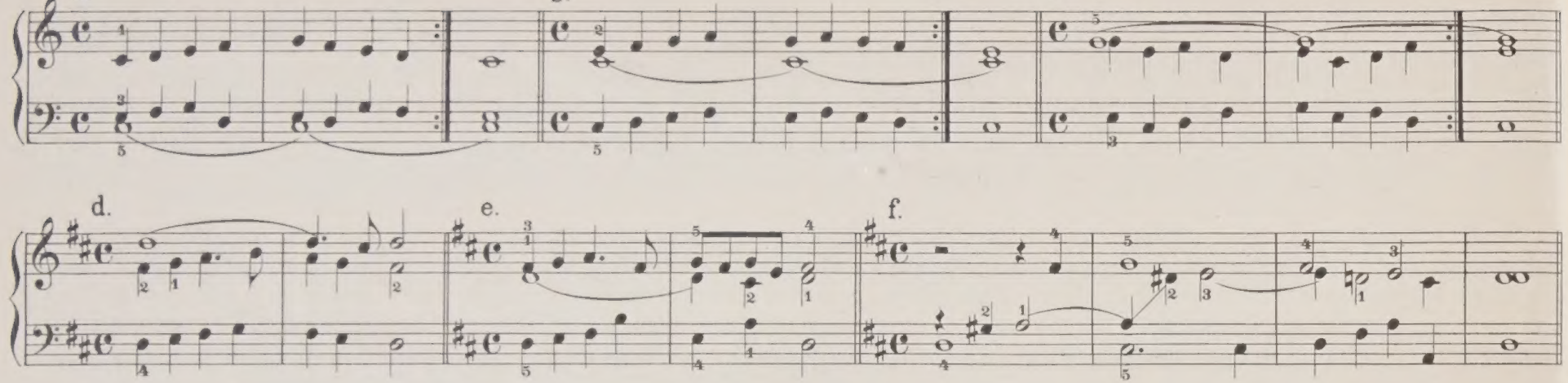
§ 2.

Pieces in three parts.

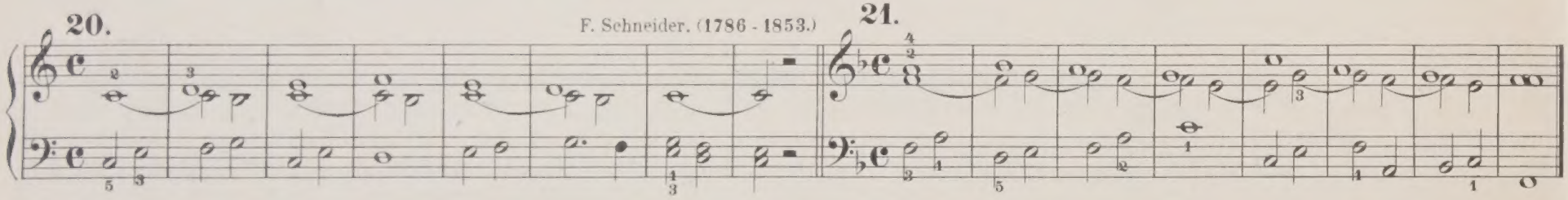
Preliminary Exercises.*

a. b. c.

d. e. f.



20. F. Schneider. (1786 - 1853.) 21.



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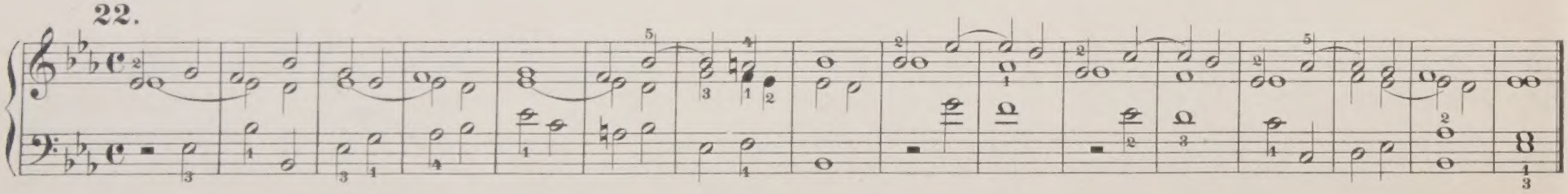
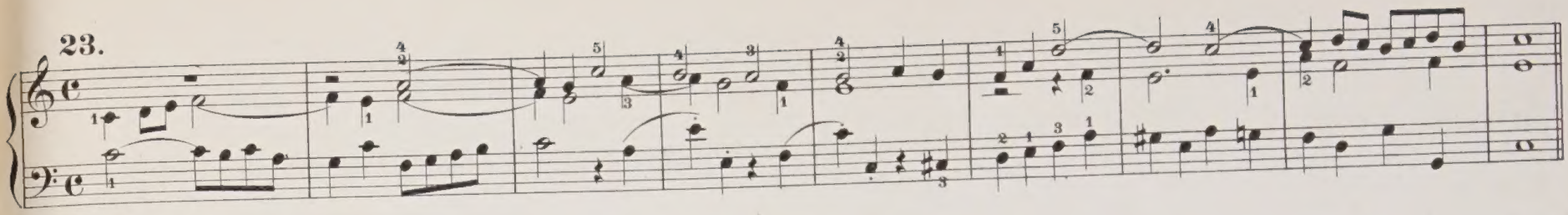


* Also to be transposed into all major and minor keys.

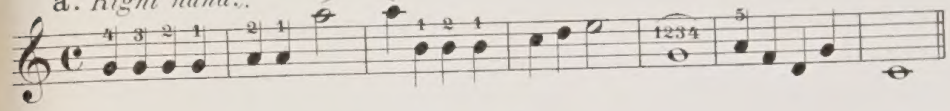
23.

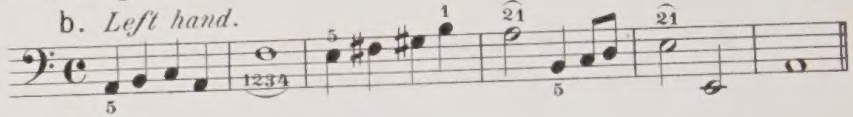


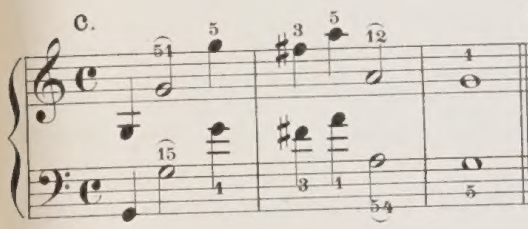
Preliminary Exercises.

Changing and sliding of the fingers.

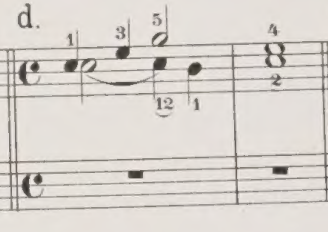
a. *Right hand.*



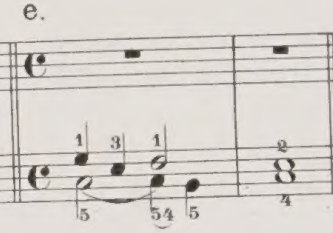
b. *Left hand.*

c.



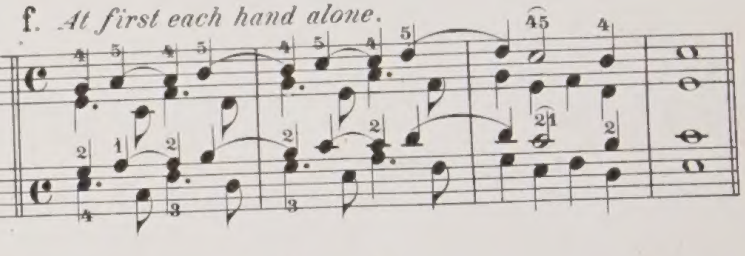
d.



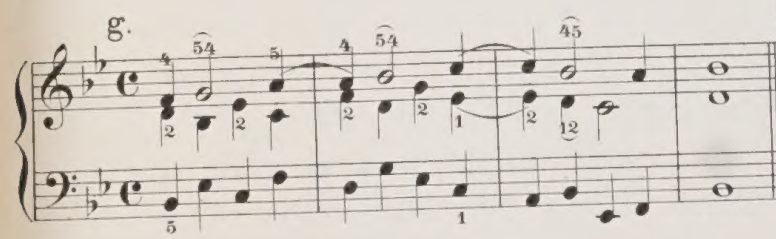
e.



f. *At first each hand alone.*



g.



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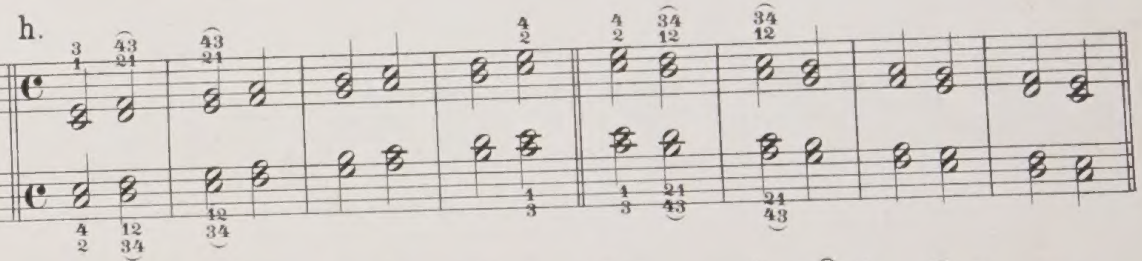
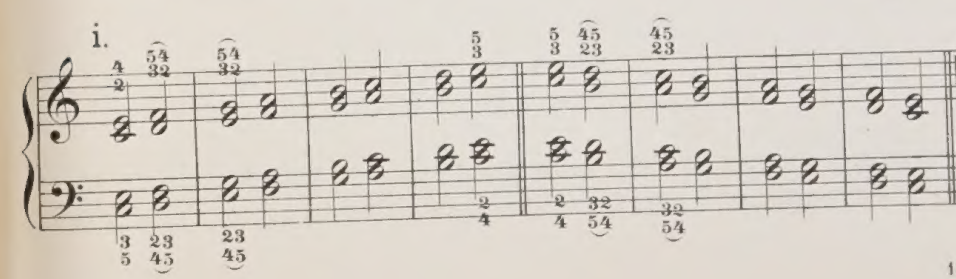
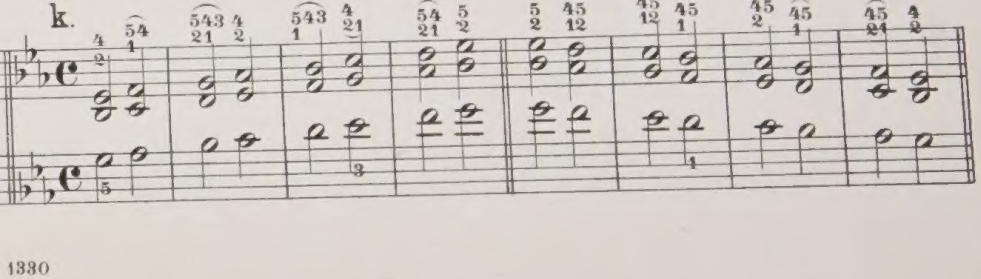


i.



k.



24.

25.

F. Schneider.

26.

F. Schneider.

27.

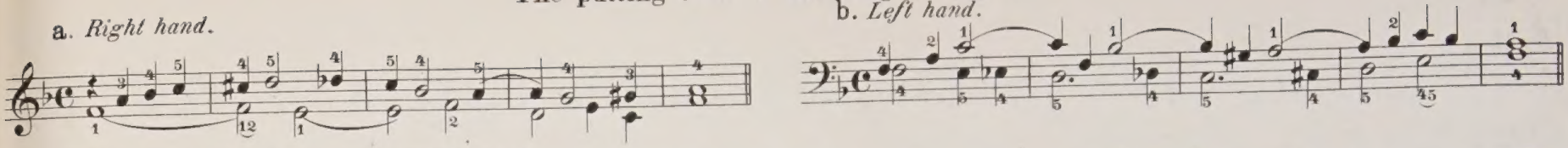
F. Schneider.

28.

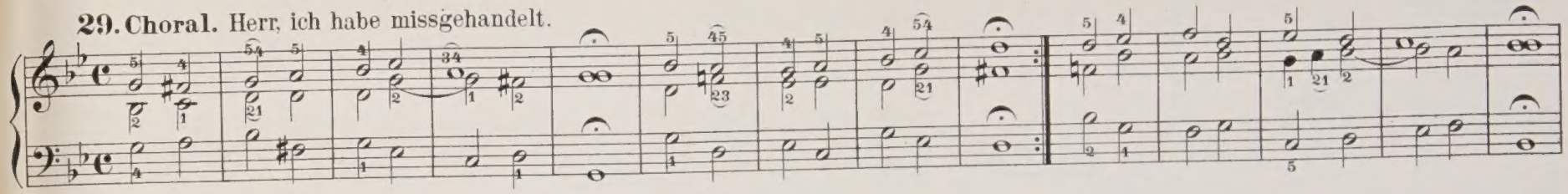
The putting over of the longer fingers.

a. *Right hand.*

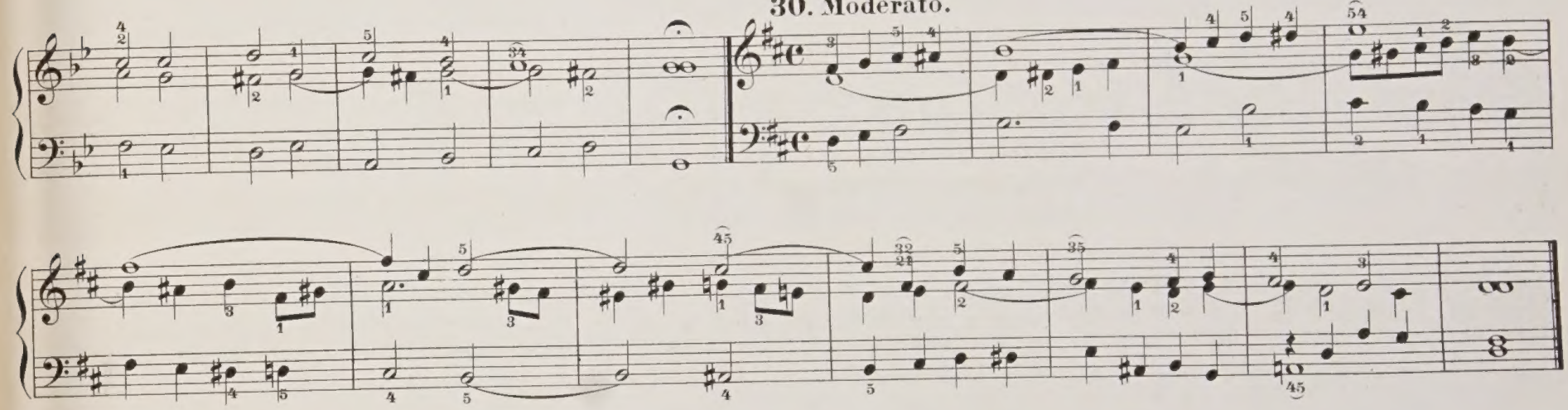
b. *Left hand.*



29. Choral. Herr, ich habe missgehandelt.

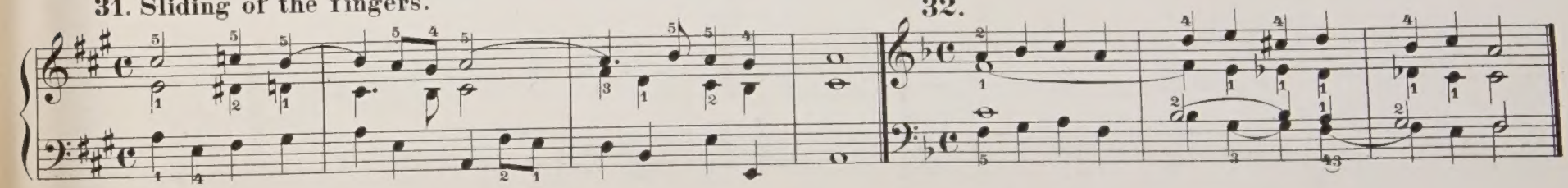


30. Moderato.



31. Sliding of the fingers.

32.



The division of the middle voice between both hands.

33. Andante.

34.

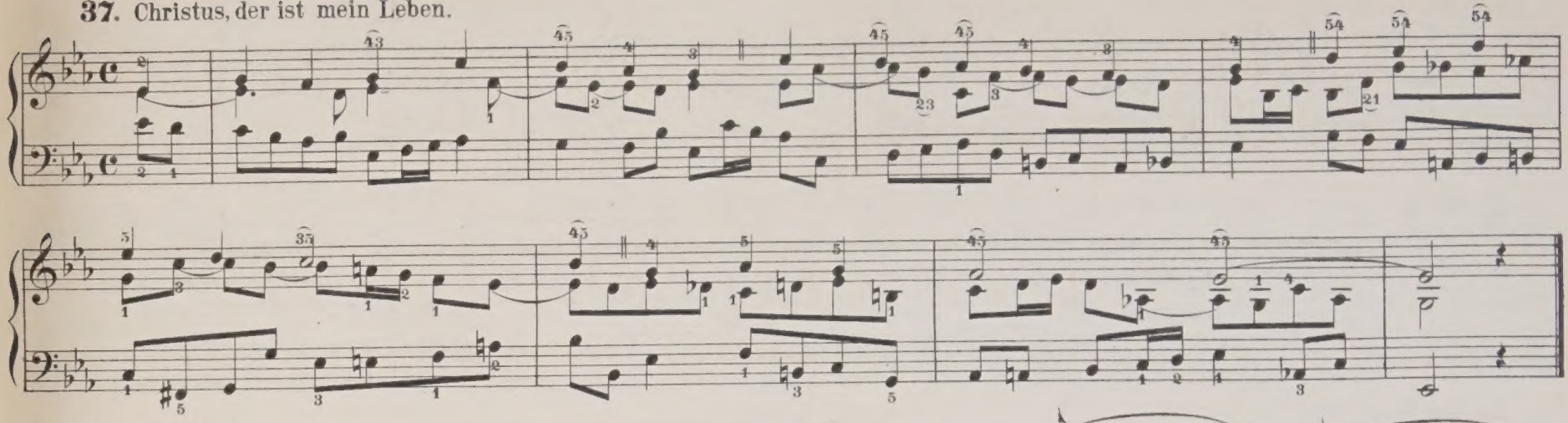
l. H.

Ch. H. Rinck.

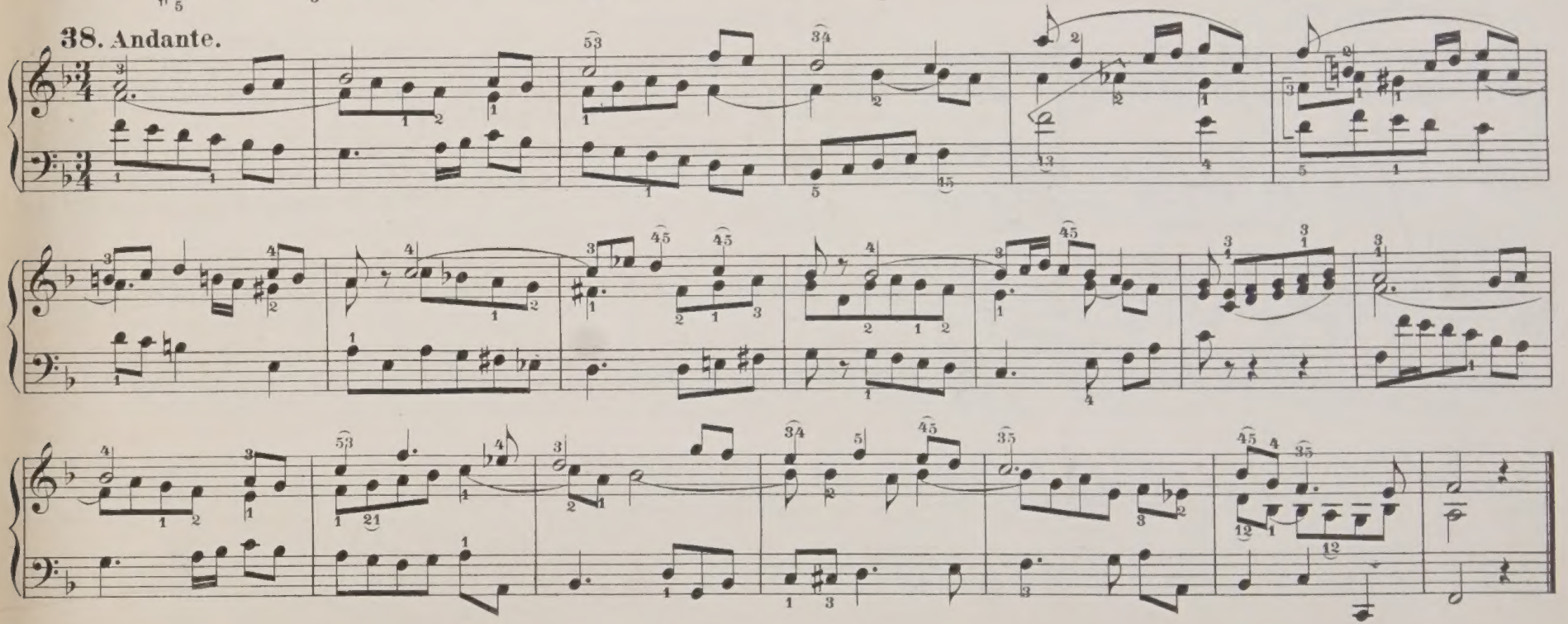
35.

36.

37. Christus, der ist mein Leben.

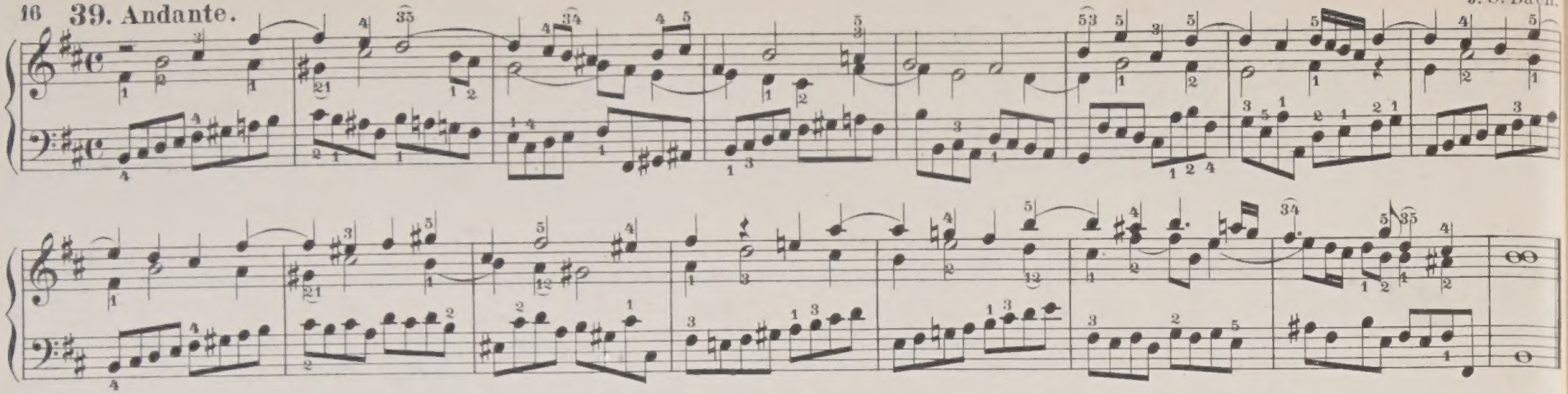


38. Andante.



39. Andante.

J. S. Bach.

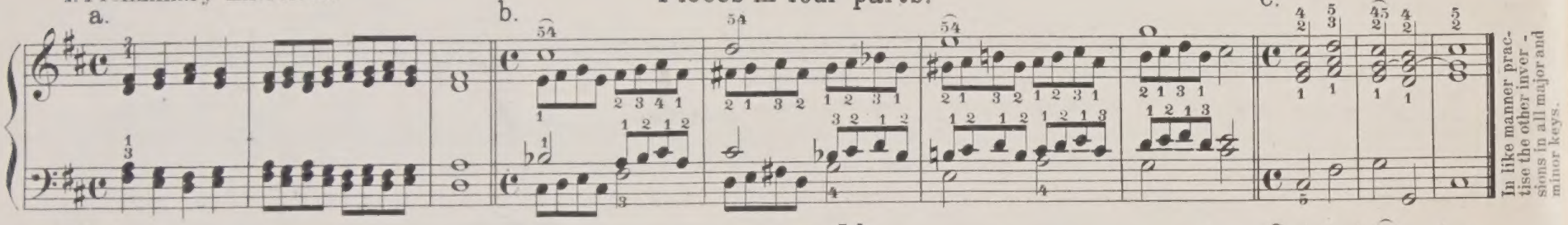


§ 3.

Pieces in four parts.

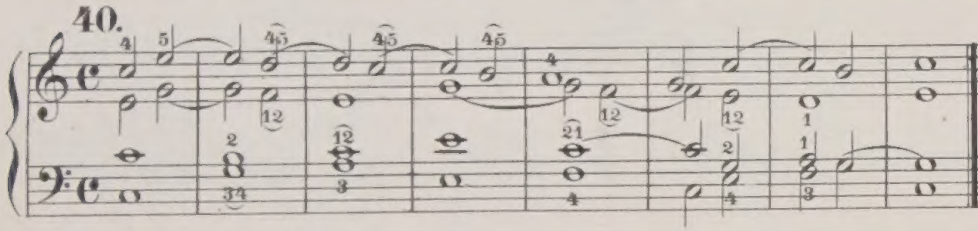
1. Preliminary Exercises.

a. b. c.



In like manner practise the other inversions in all major and minor keys.

40.



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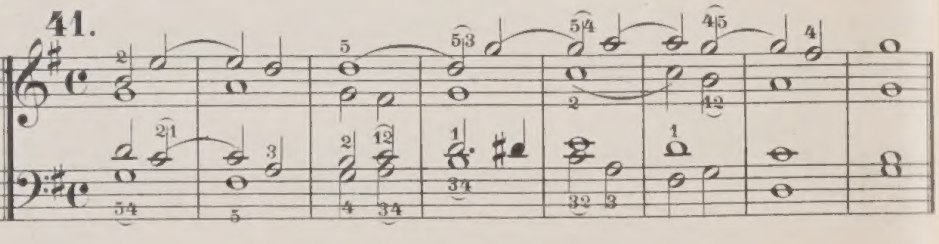
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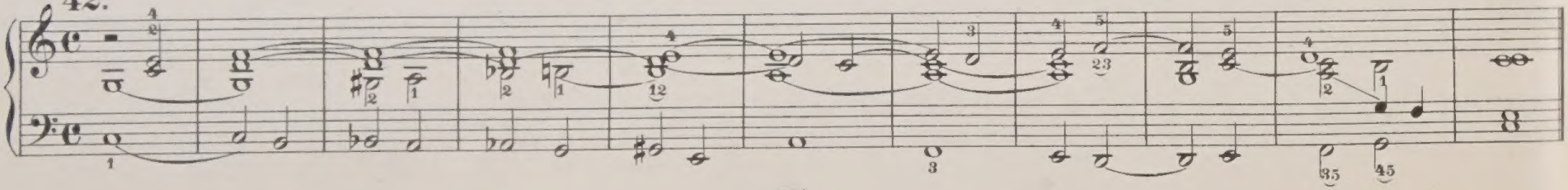


43.

44.

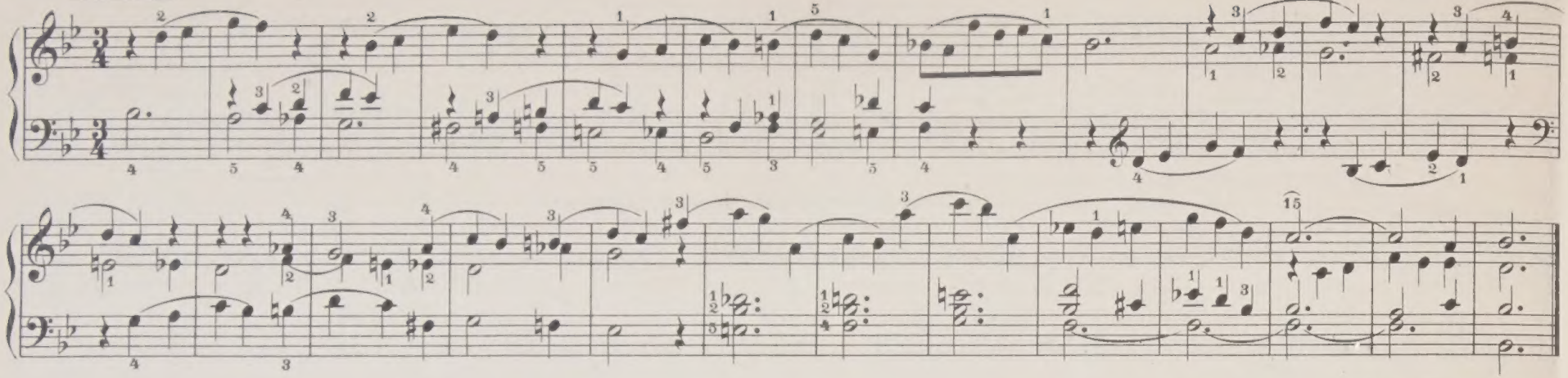
Putting over of the longer fingers.

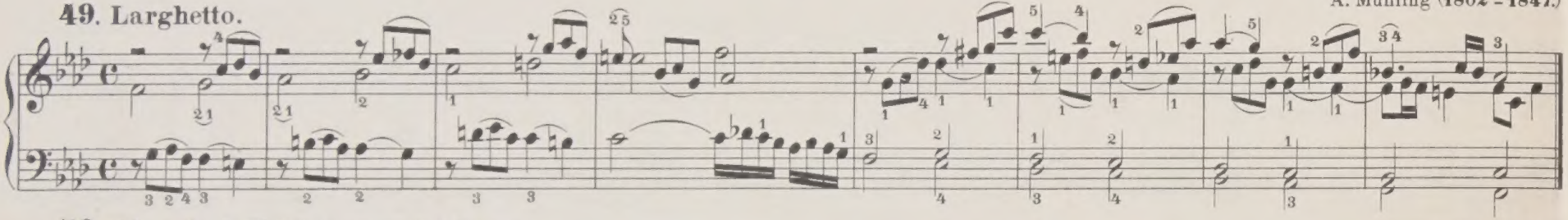
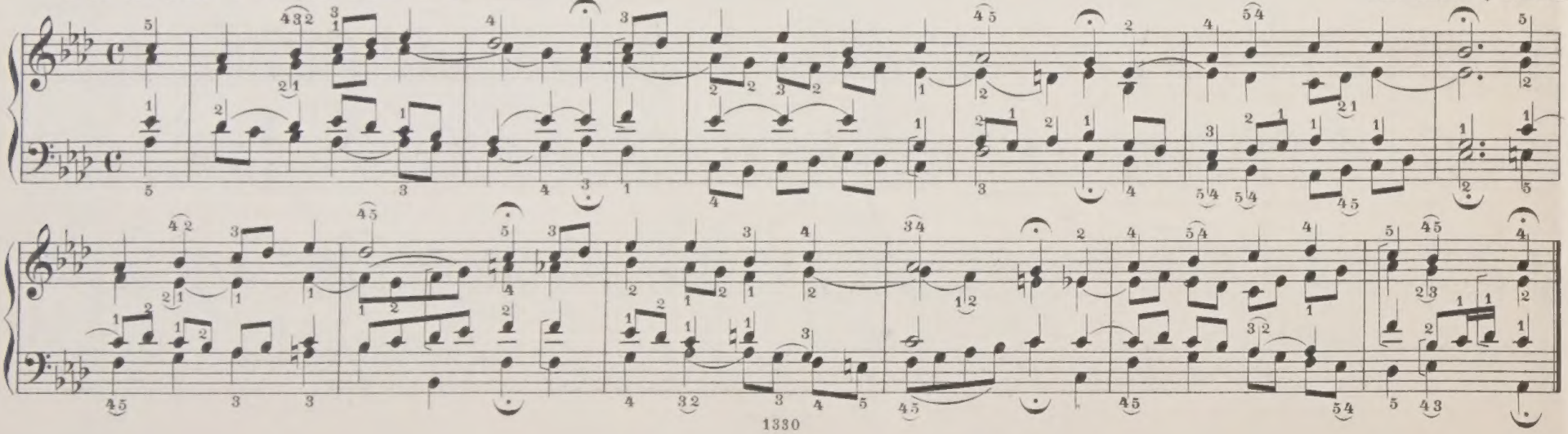
45. F. Schneider.

46. F. Schneider.

47. Choral: Wer nur den lieben Gott lässt walten. G. Neumark, 1657.

Andante. M. G. Fischer (1778 - 1829.)



49. Larghetto. A. Mühling (1802 - 1847.)

50. Choral: O Welt, ich muss dich lassen. Harmonized by S. Bach.

Part II.

Exercises in Pedal playing.

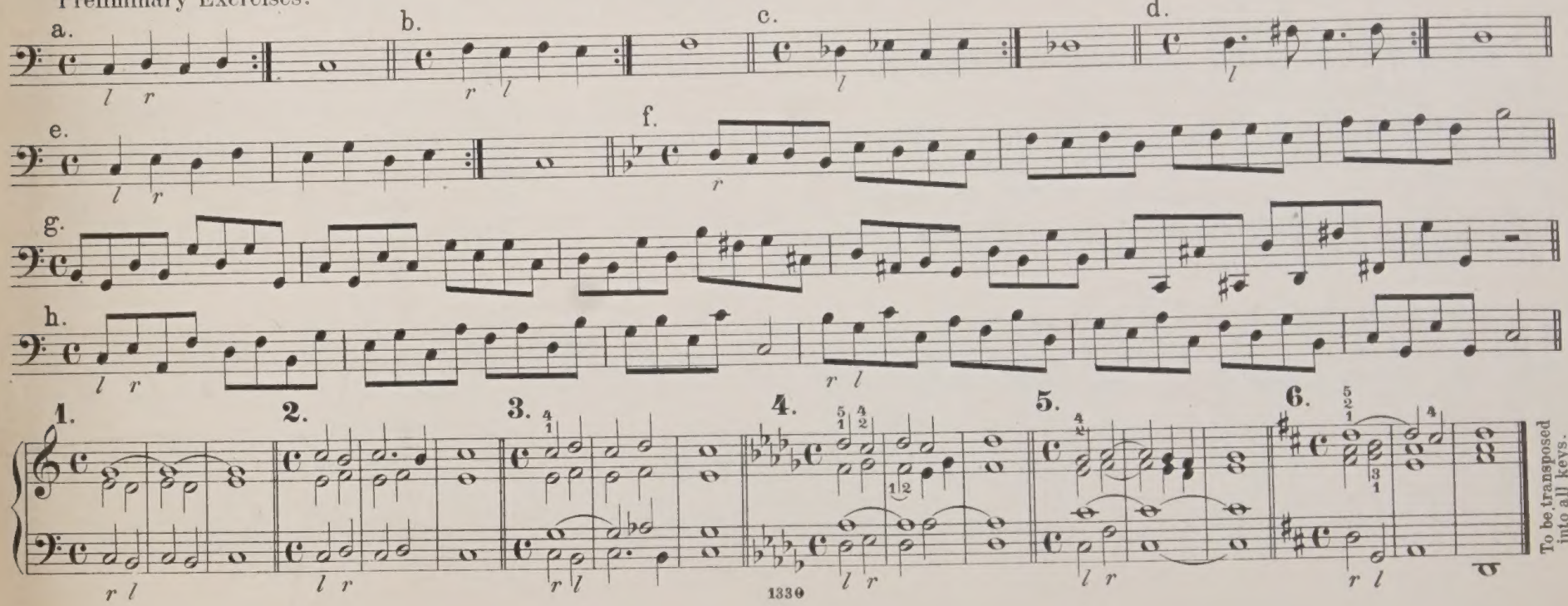
Rules:

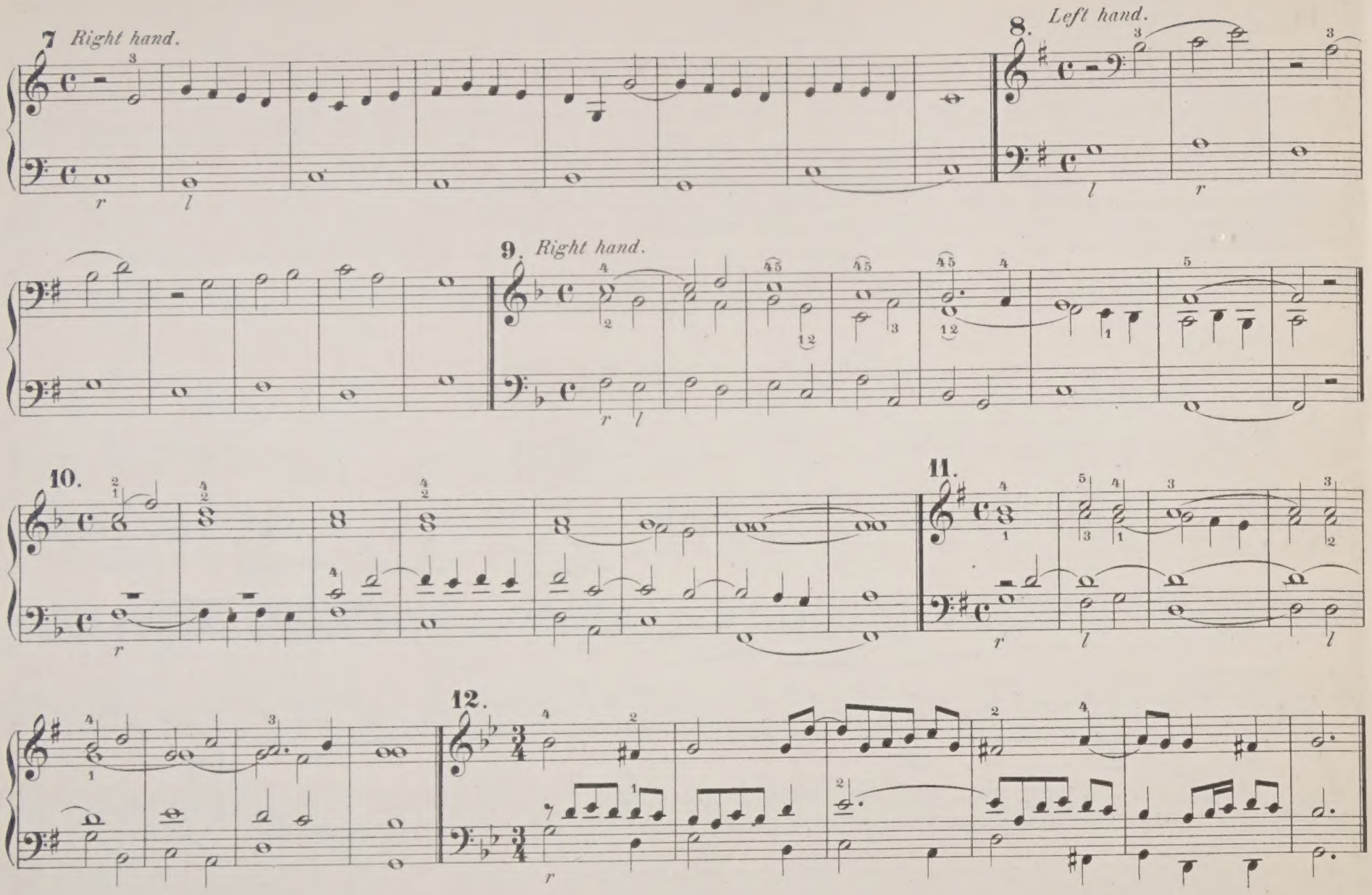
I The feet should be suspended over the middle Pedal keys *(b-d)* and only remain on the foot rest during long pauses.
II The keys should be pressed with elasticity from the ankle by the toe, quickly and decisively. All kicking and striking should be avoided.
III When leaving the key, which should be done with precision, the foot should feel it, until it has reached its level.
IV The white keys are to be attacked as close to the black keys as possible, in order to obtain a light and exact touch.
V While the one foot is holding its key, the other must find the position of the key which it is to attack.
VI The pupil should preserve in pedal playing the greatest possible bodily repose.
VII He should avoid the frequent looking at the pedals while playing; the feet must instinctively learn to find the position on the pedalkeyboard.

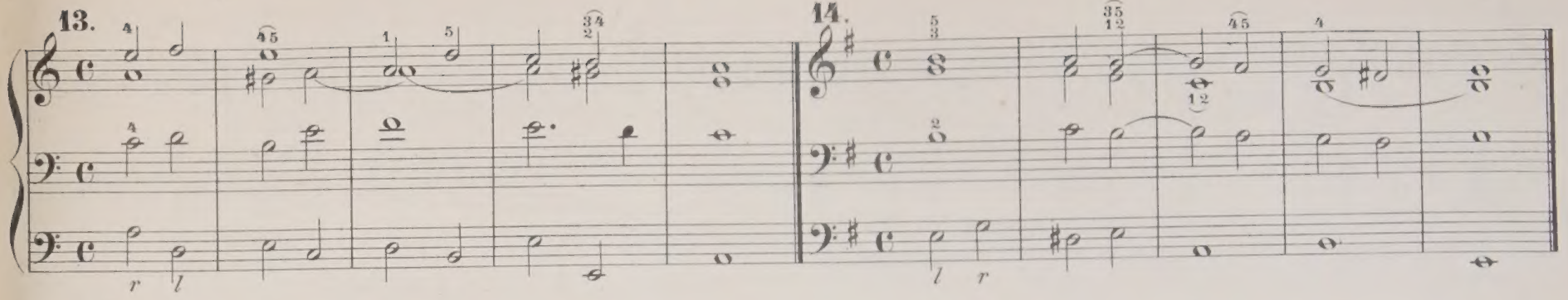
§ 1.

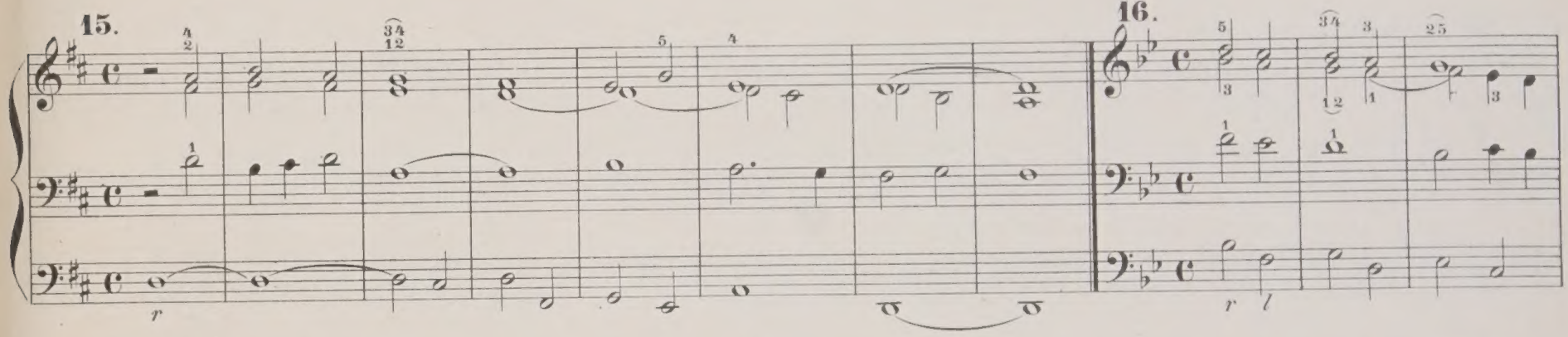
Regular alternating of the feet.

Preliminary Exercises.

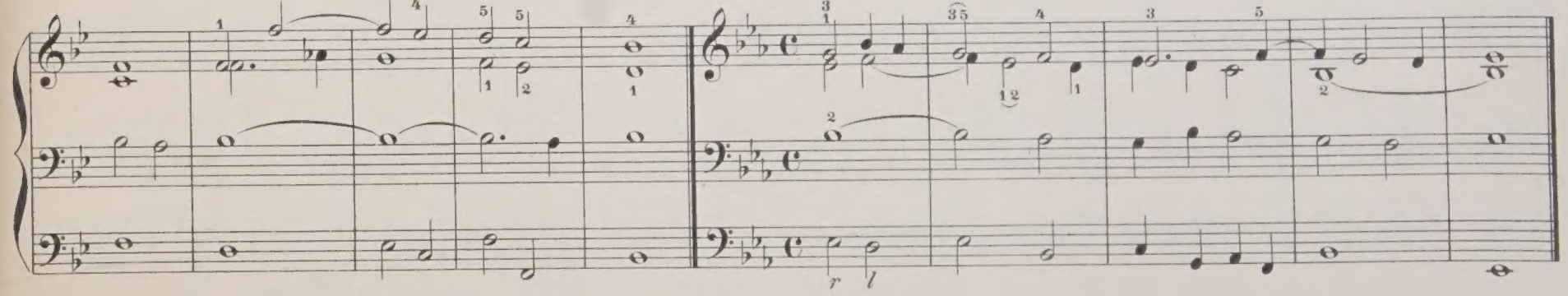



7 Right hand.
8. Left hand.
9. Right hand.
10.
11.
12.

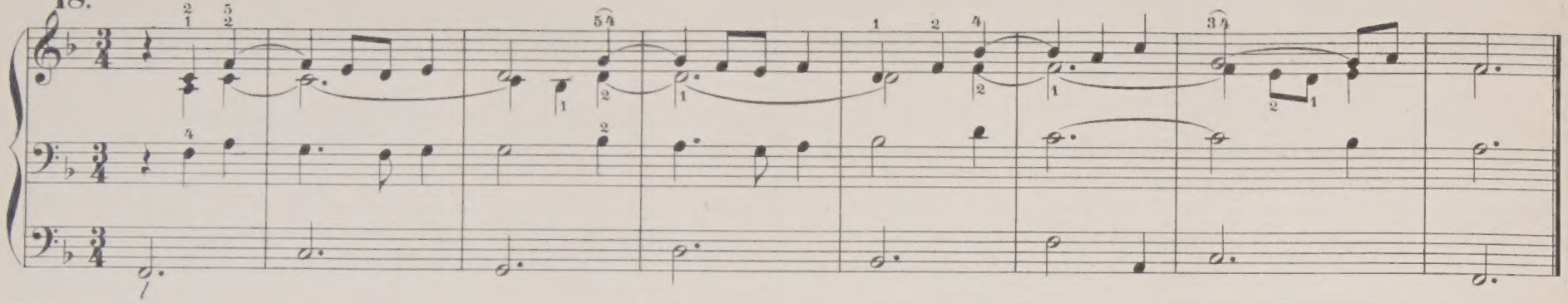


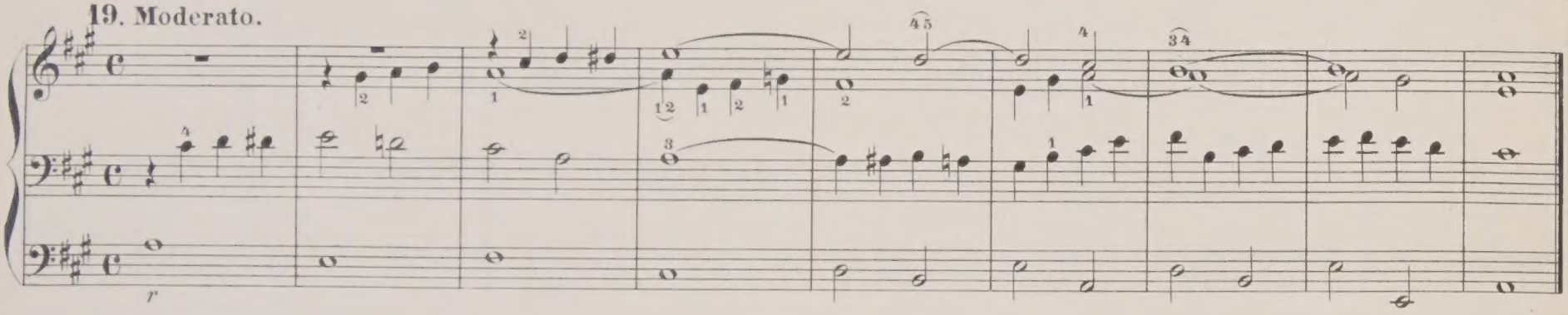


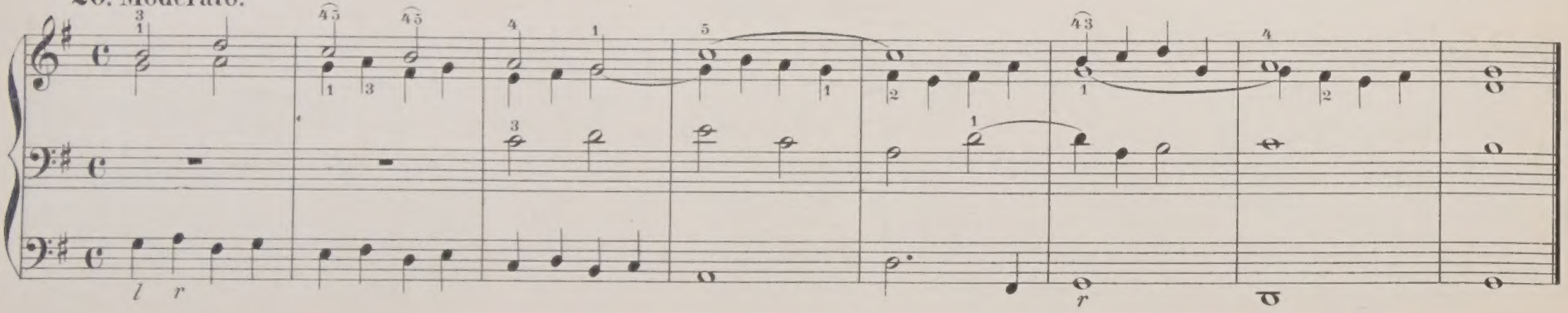
17. Andante.



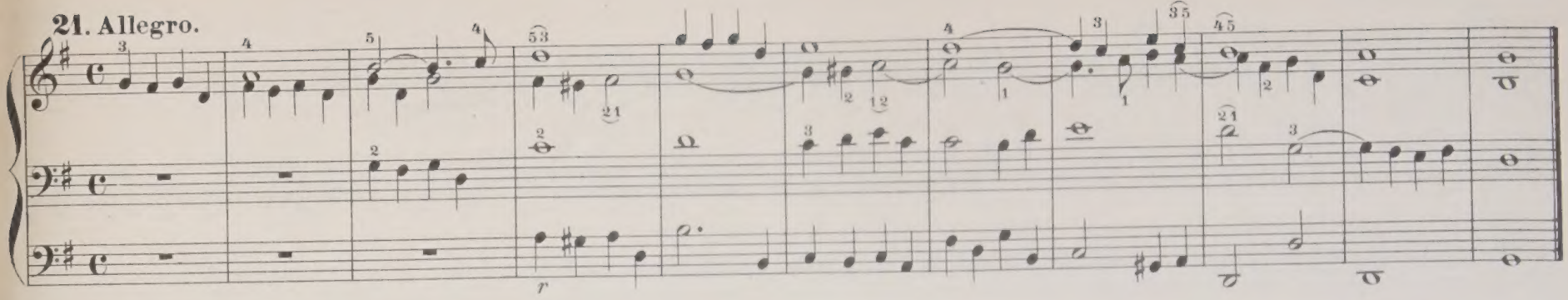
18.



19. Moderato.

20. Moderato.



21. Allegro.



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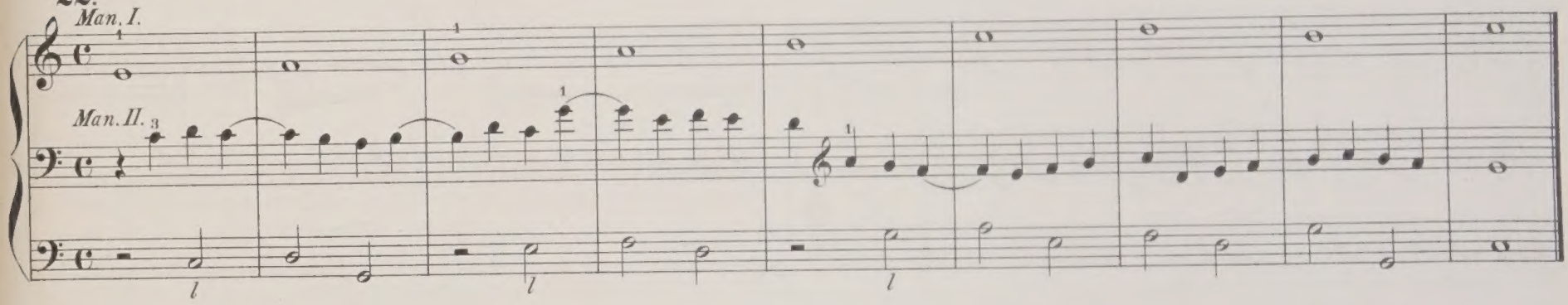
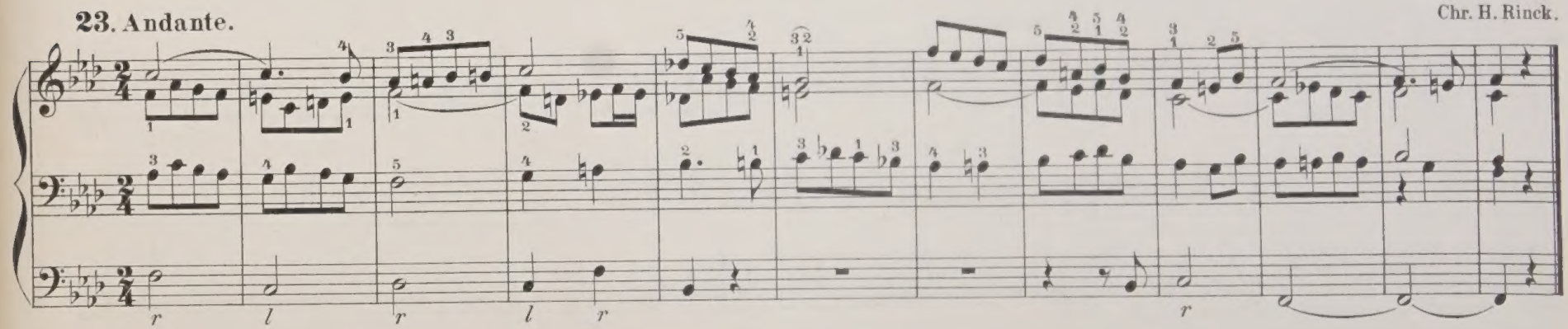


23. Andante.

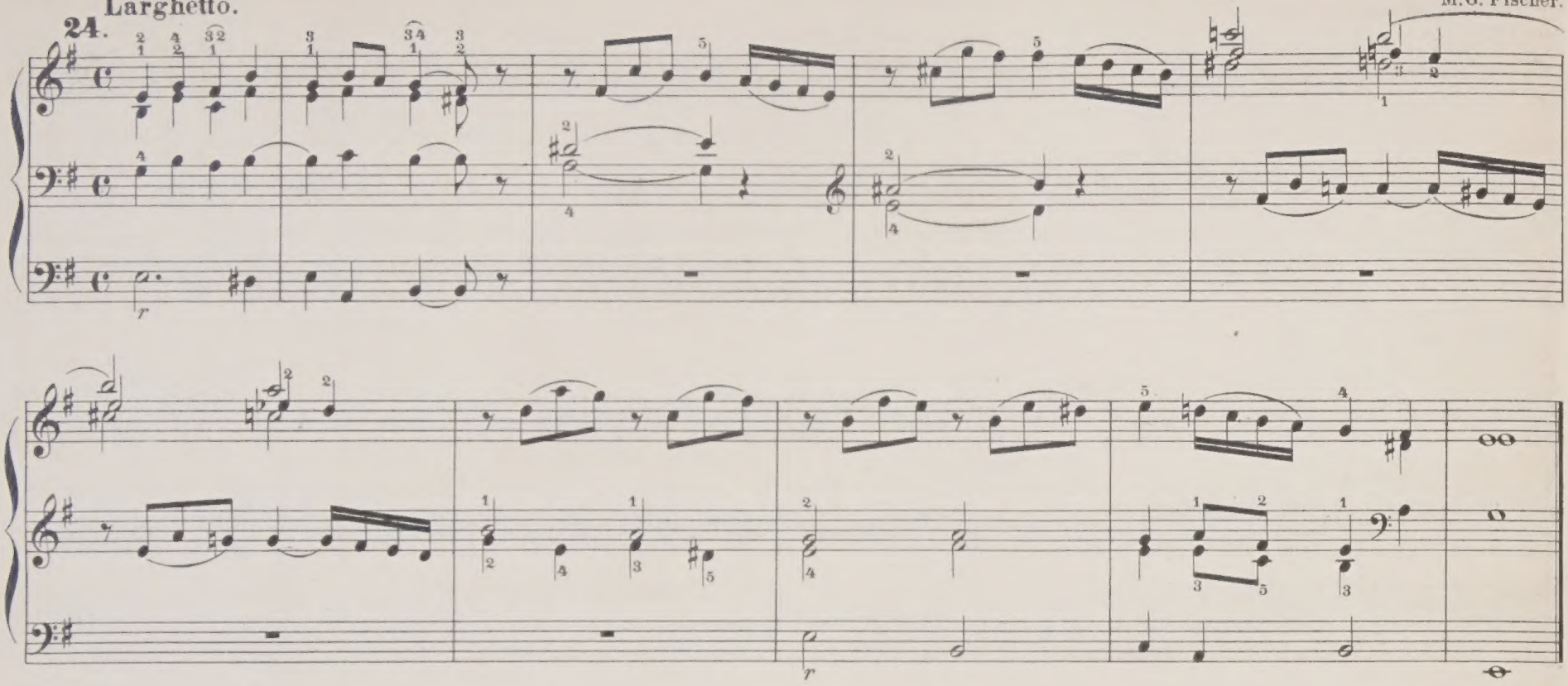
Chr. H. Rinck.



Larghetto.

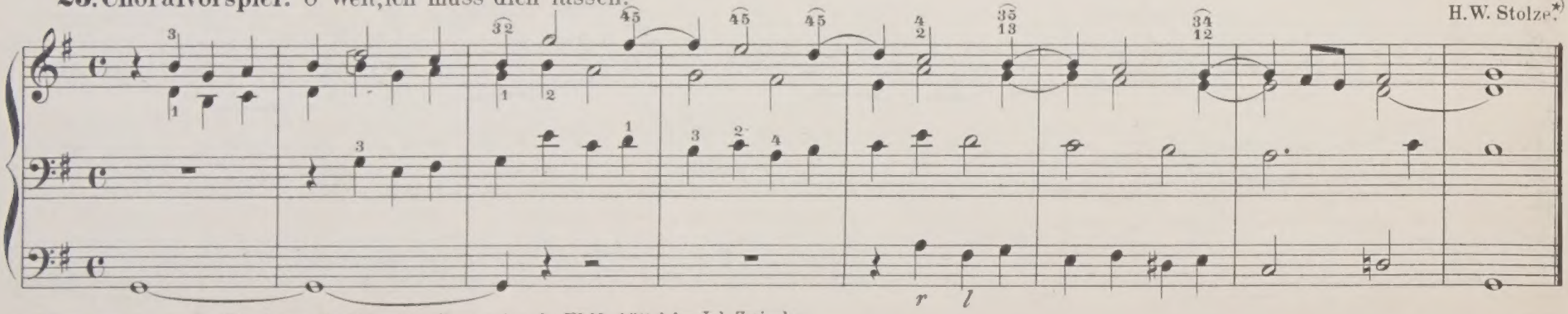
M.G. Fischer.

24.



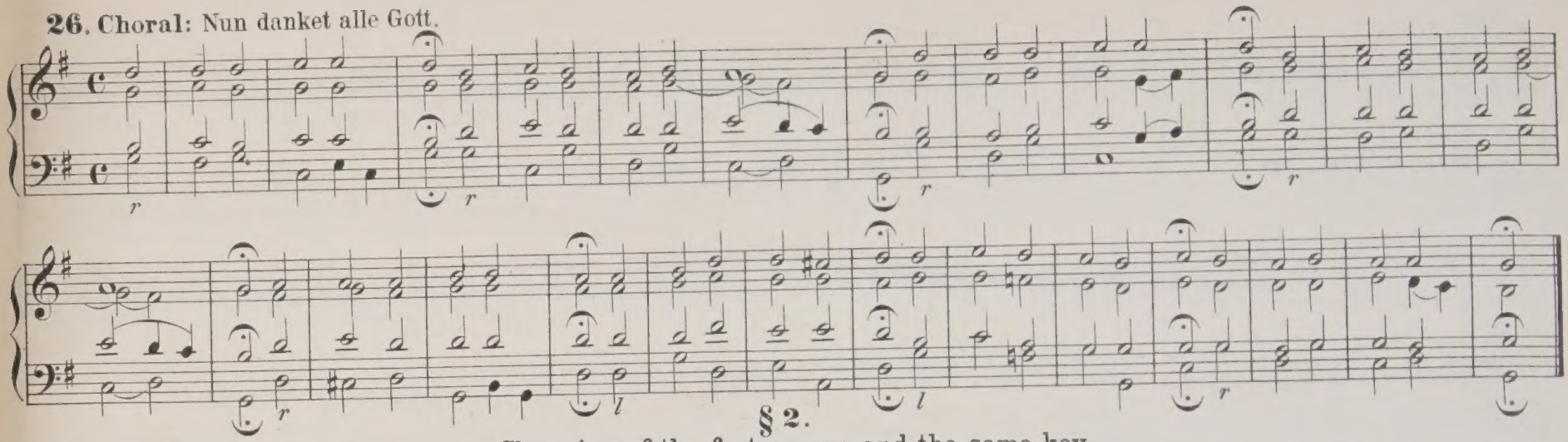
25. Choralvorspiel: O Welt, ich muss dich lassen.

H.W. Stolze.*)



* From opus 22, 50 Small and easy Preludes to ordinary chorals, Wolfenbüttel, by Jul. Zwissler.

26. Choral: Nun danket alle Gott.



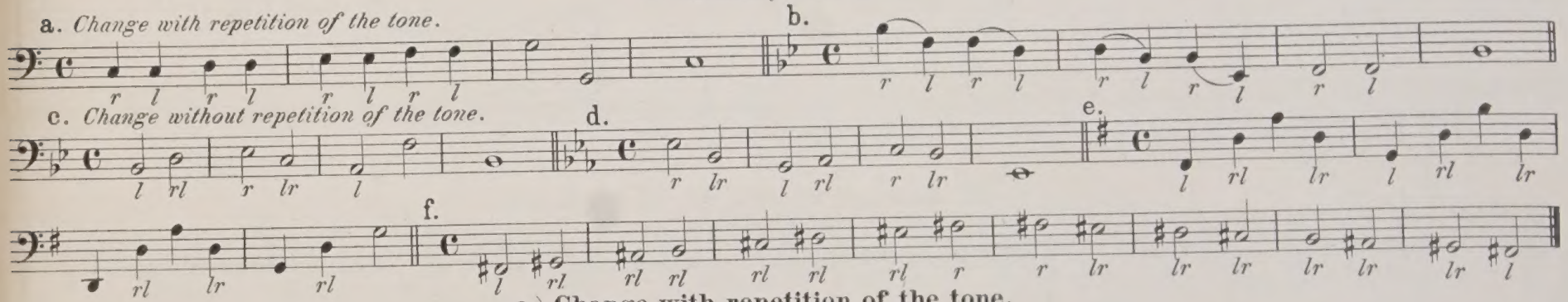
§ 2.

Changing of the feet on one and the same key.

Rule:

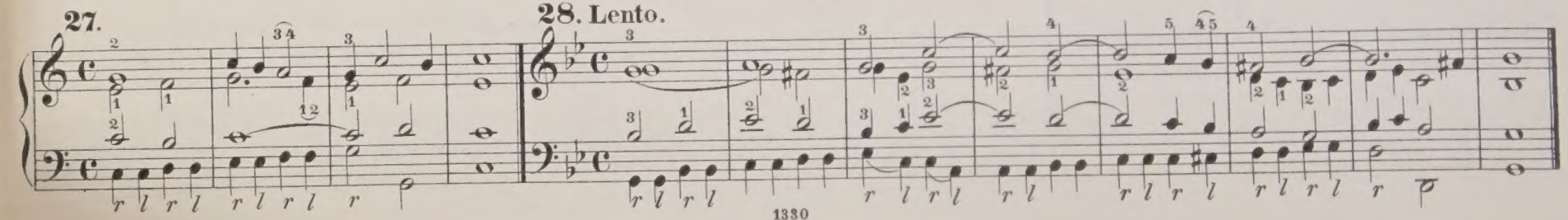
In changing the feet on one key the unengaged foot is always put under the one holding the key. This rule holds good for both white and black keys, also for changing, with and without repetition of the tone.

Preliminary Exercises.



a.) Change with repetition of the tone.

27.



28. Lento.

29. Allegro.

b.) Change without repetition of the tone.

30.

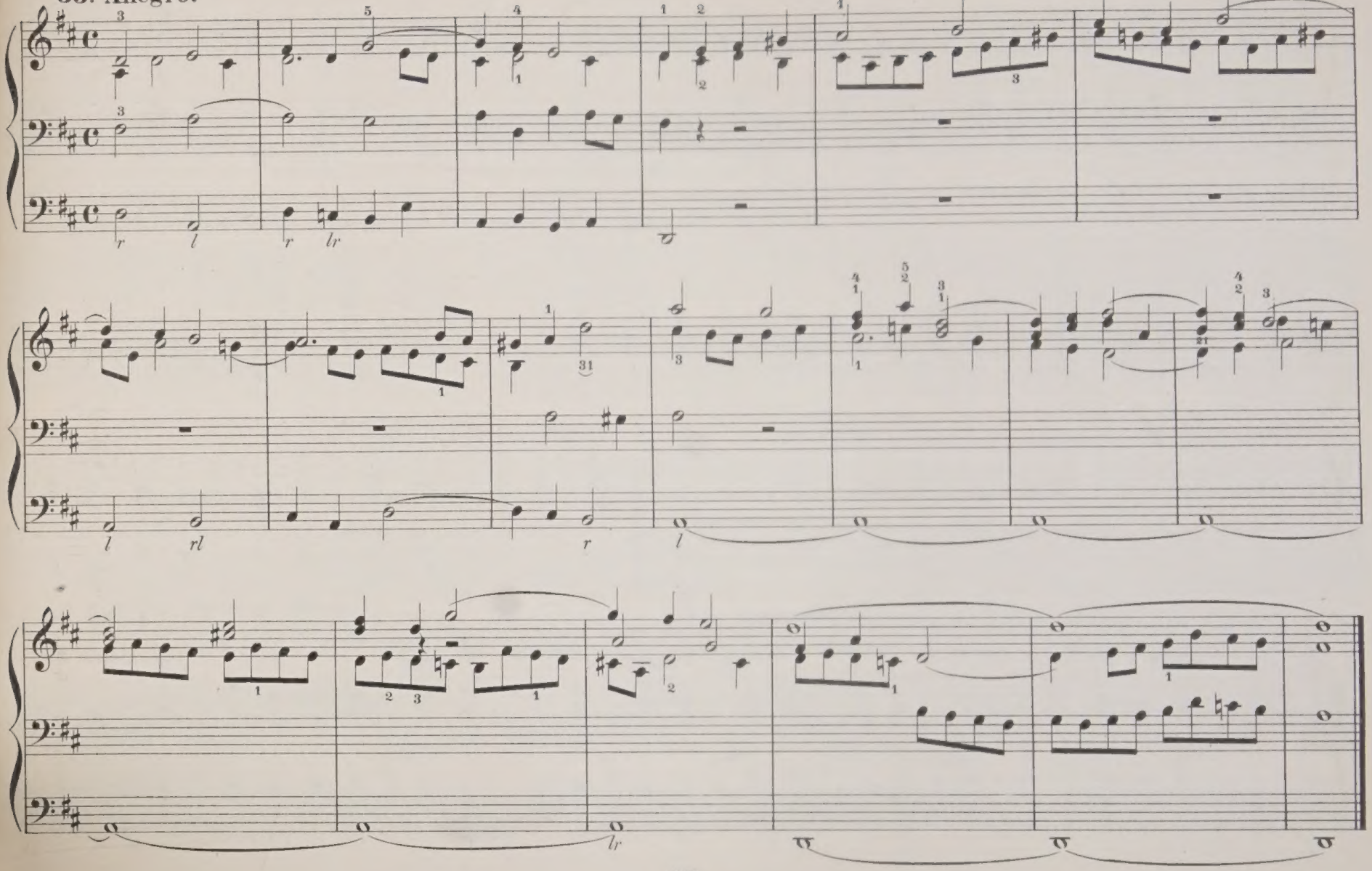
31. Moderato.

32. Andante. Es wolle Gott uns gnädig sein. H.W. Stolze.*

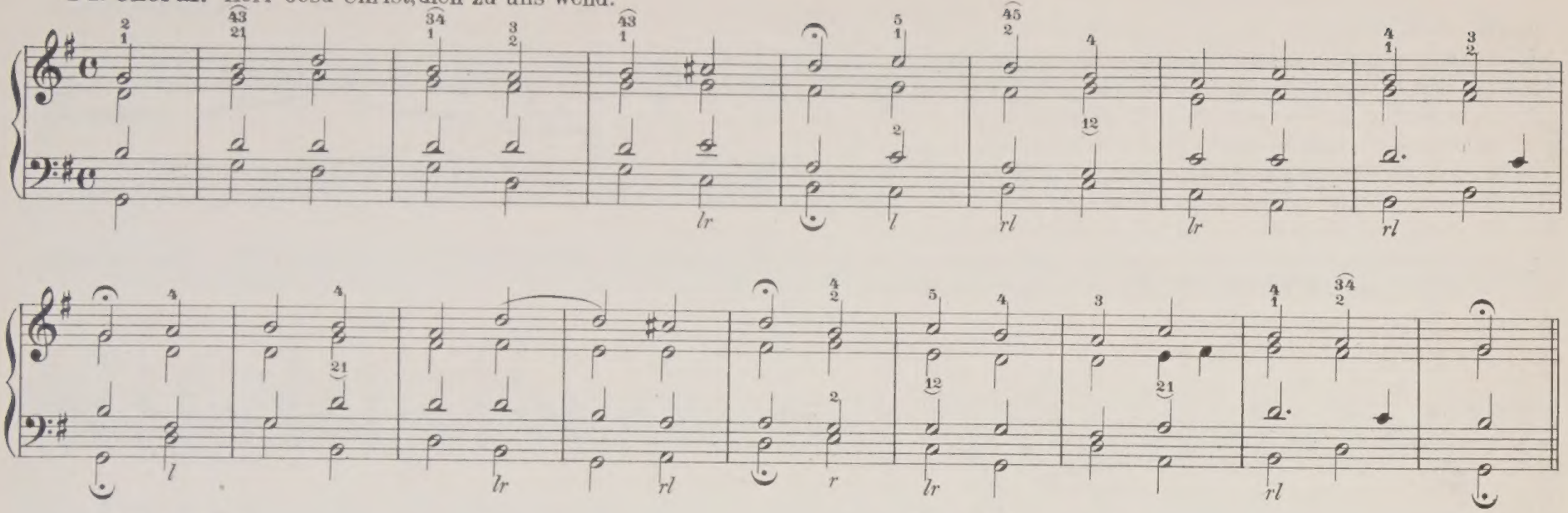
From Op. 22. 50 short Choral preludes; Wolfenbüttel, by Jul. Zwissler.
1830

33. Allegro.

J. Chr. Kittel (1732-1809)

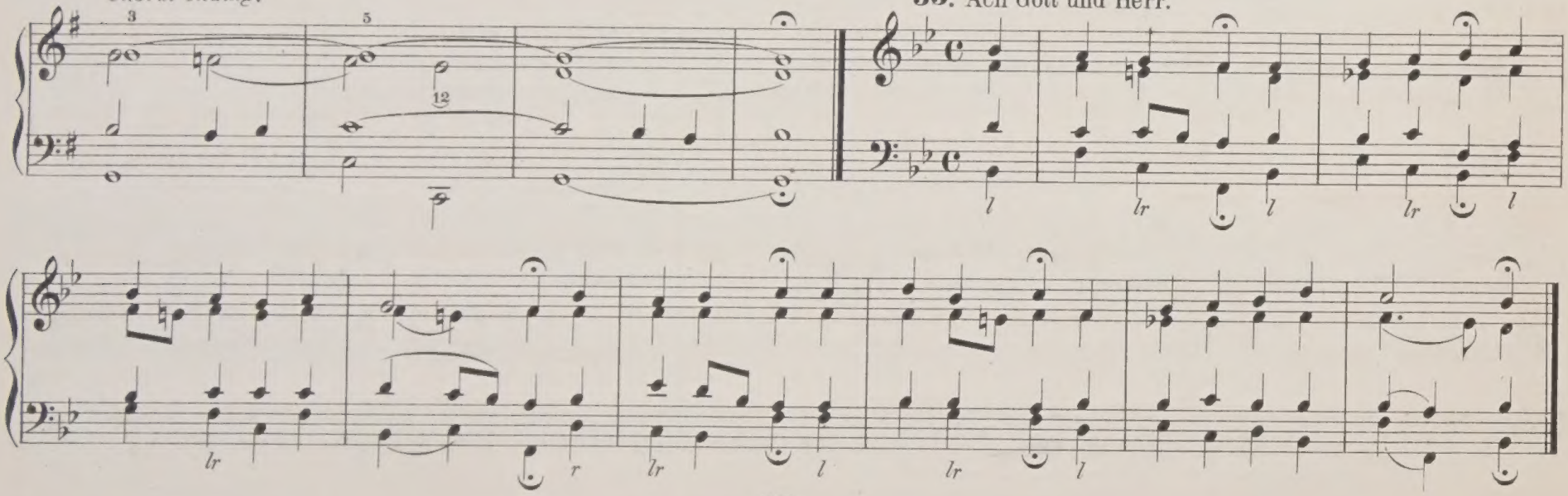


34. Choral: Herr Jesu Christ, dich zu uns wend.



Choral ending.

35. Ach Gott und Herr.



§ 3.

Putting the feet under and over.

Rules:

I The key should always be attacked by the toe.

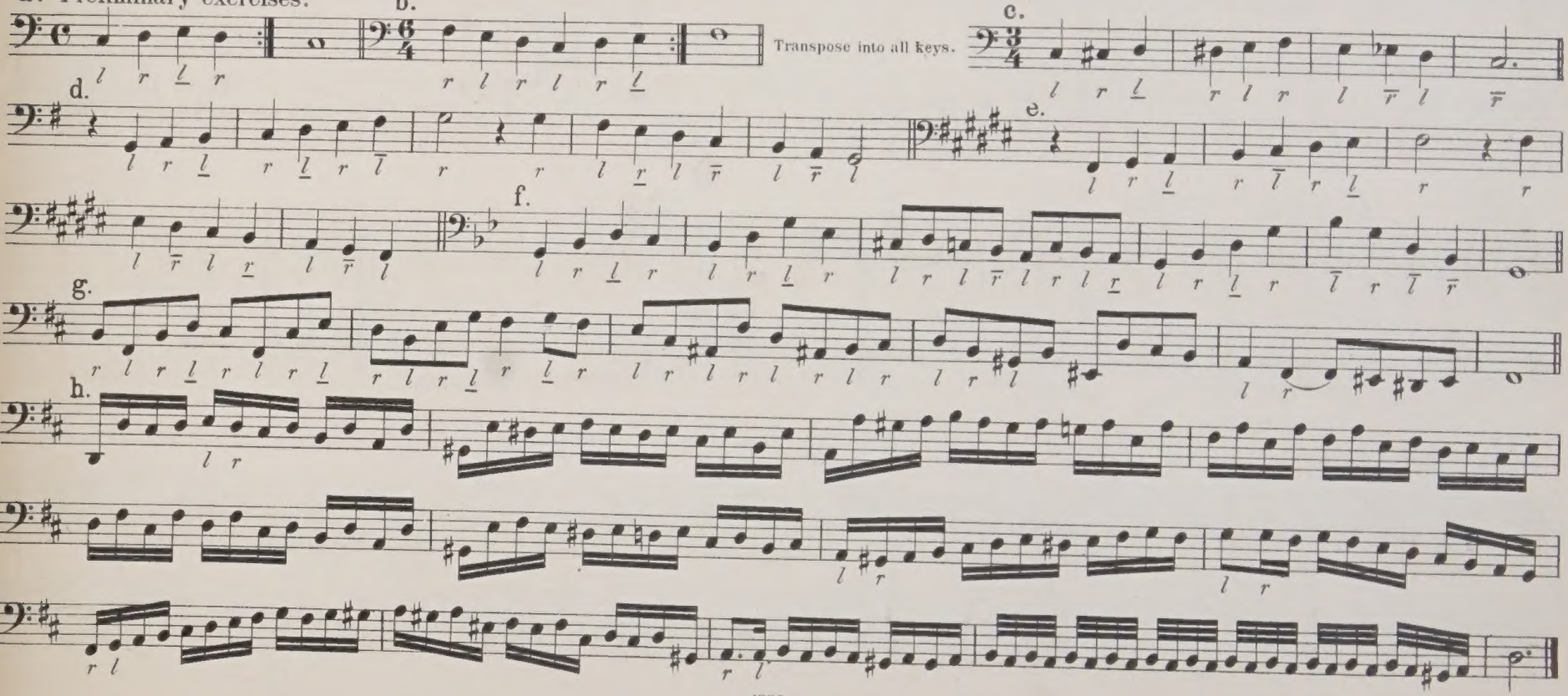
II The heel of the foot holding the key, should be raised and turned sufficiently sidewards, in order that the other foot can be put under with ease. When putting the foot over, the heel should be raised as high as possible.

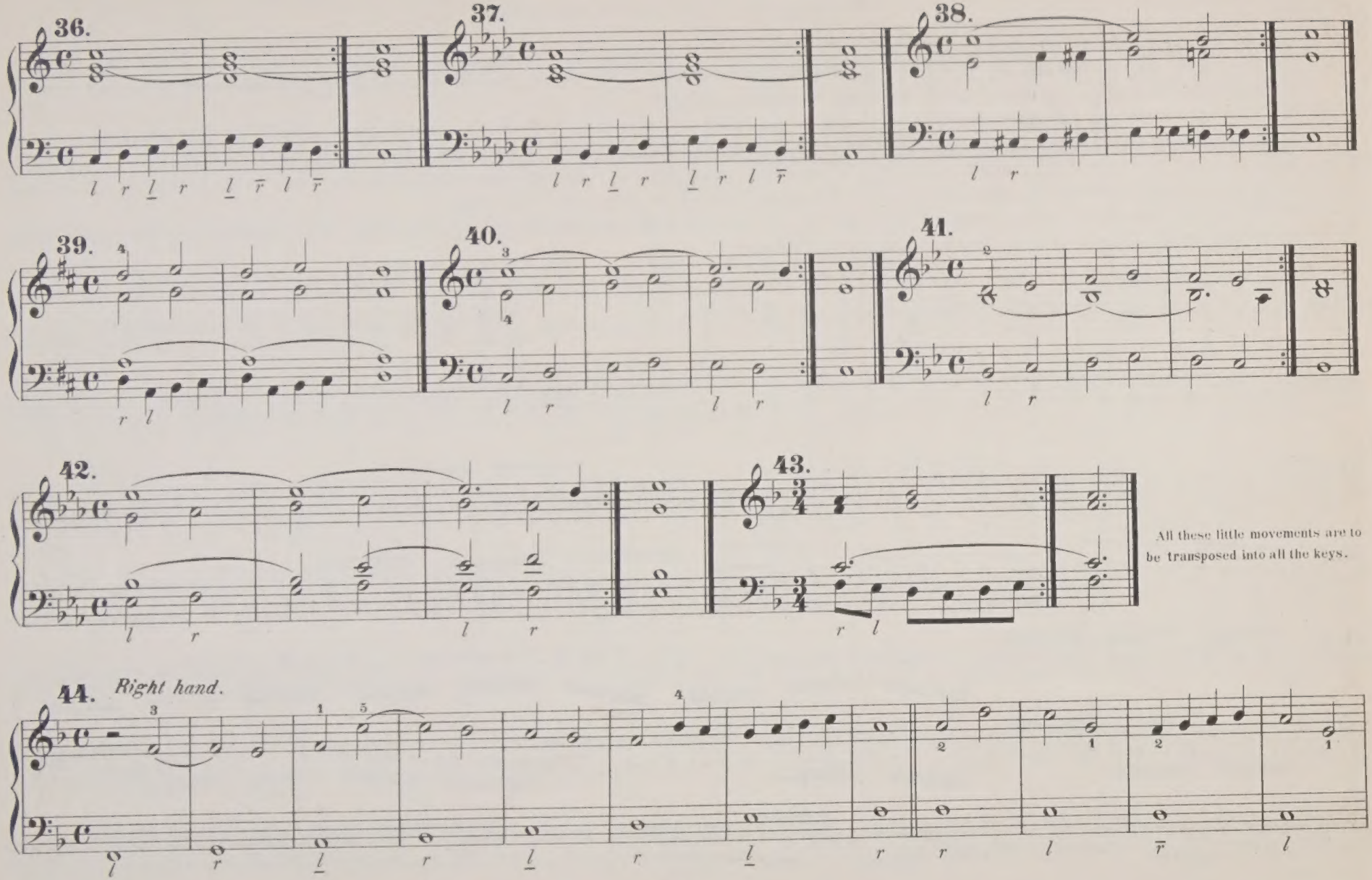
III In ascending scales and passages the left foot should be put under, in descending the right foot should be put over. This rule also holds good for black keys. Only in the lowest and highest keys an exception may be made, if found more convenient.

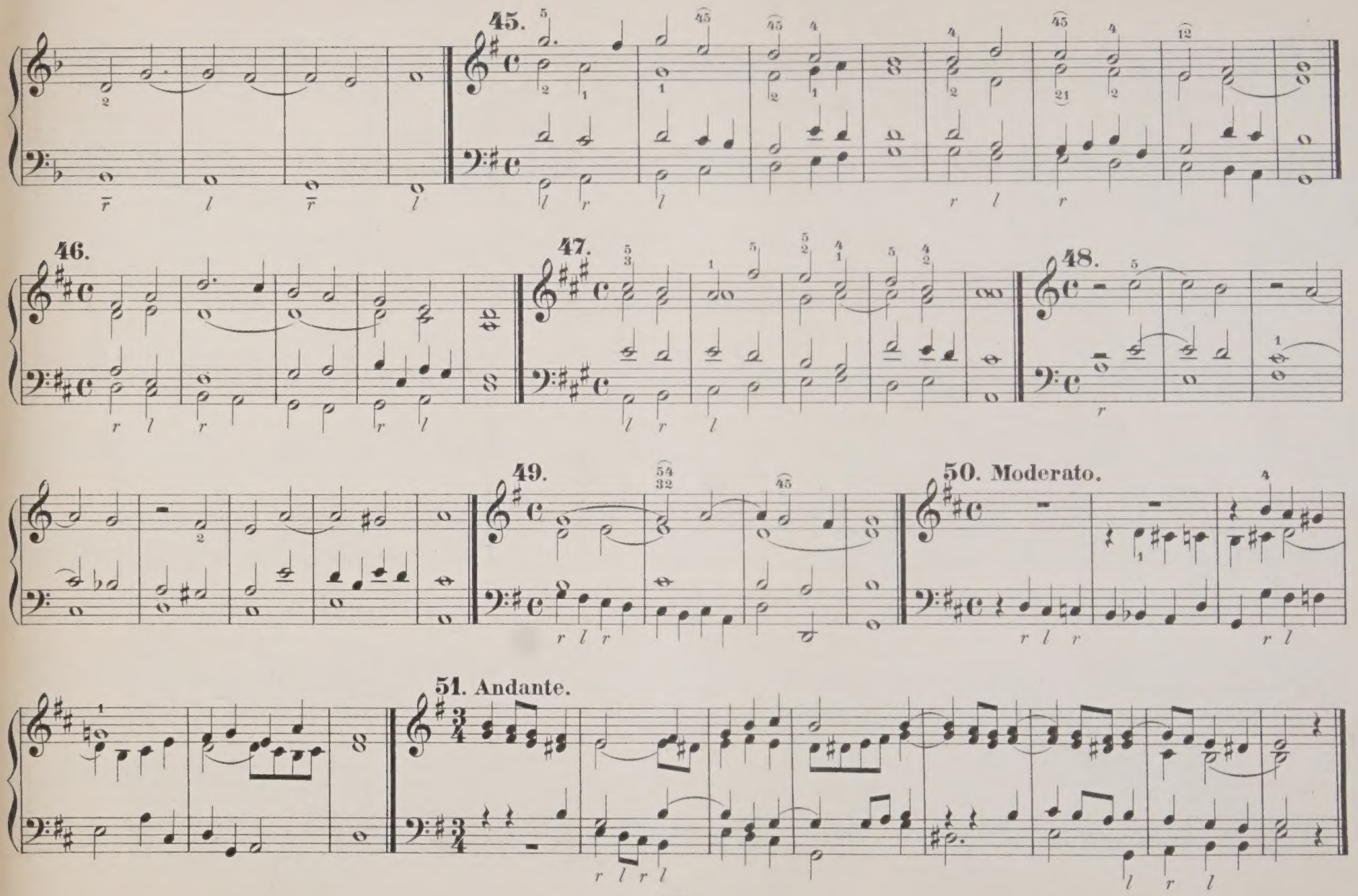
IV When two or three black keys follow each other in ascending passages, the right foot should attack its key close to the organ panel, the heel being well raised; in descending passages, the left foot should attack its key close to the edge.

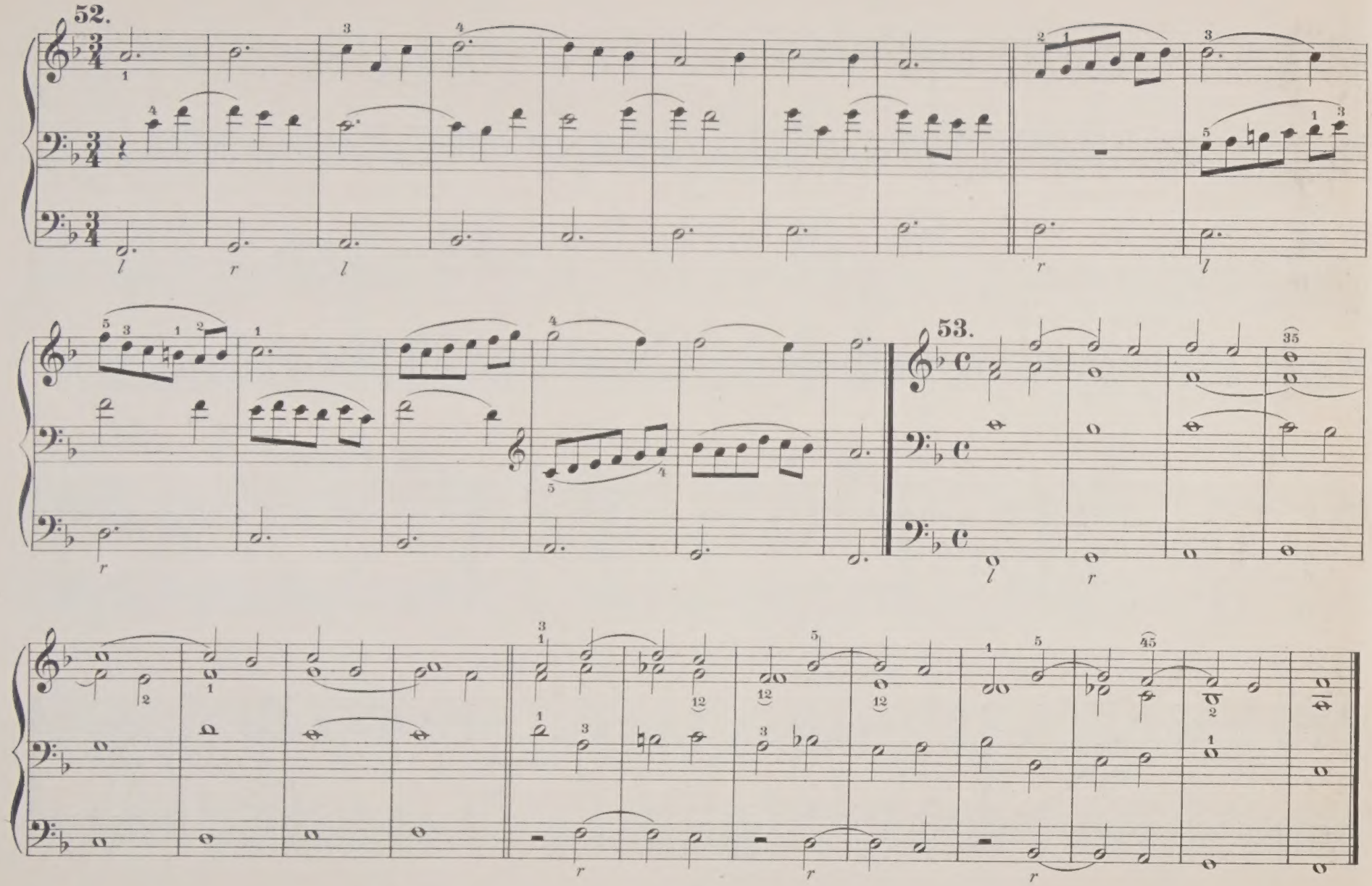
V In all passages the quiet and legato should be sought for. In the following exercises the putting over of the foot is marked by a line over the letter, the putting under of the foot is marked by a line under the letter.

a. Preliminary exercises.

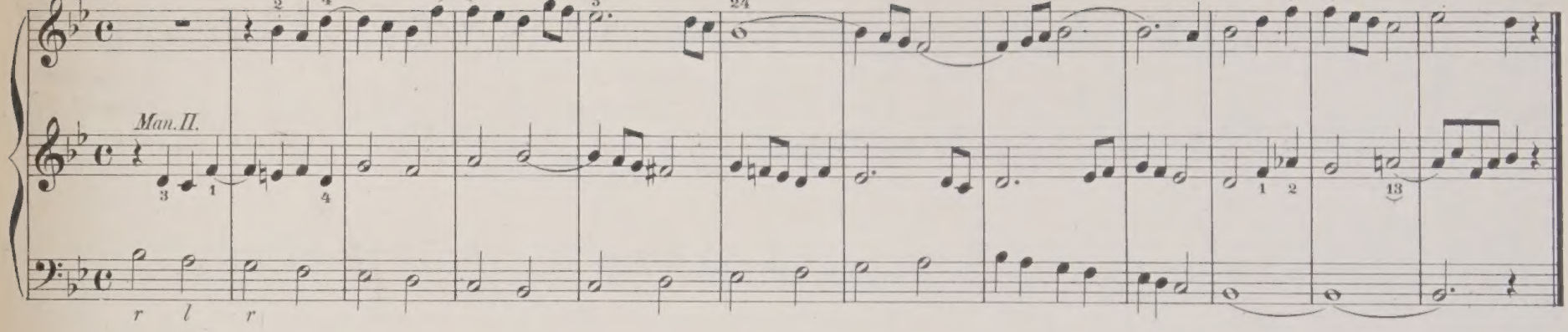



36.
37.
38.
39.
40.
41.
42.
43.
All these little movements are to be transposed into all the keys.
44. Right hand.

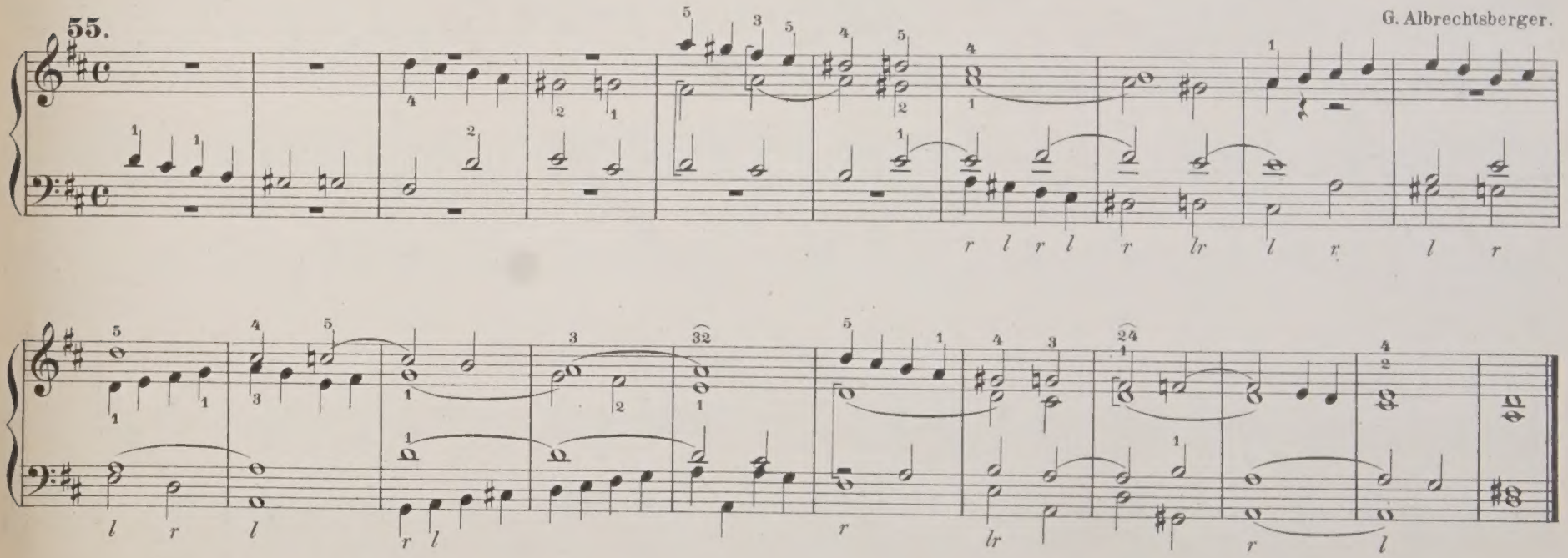

45.
46.
47.
48.
49.
50. Moderato.
51. Andante.

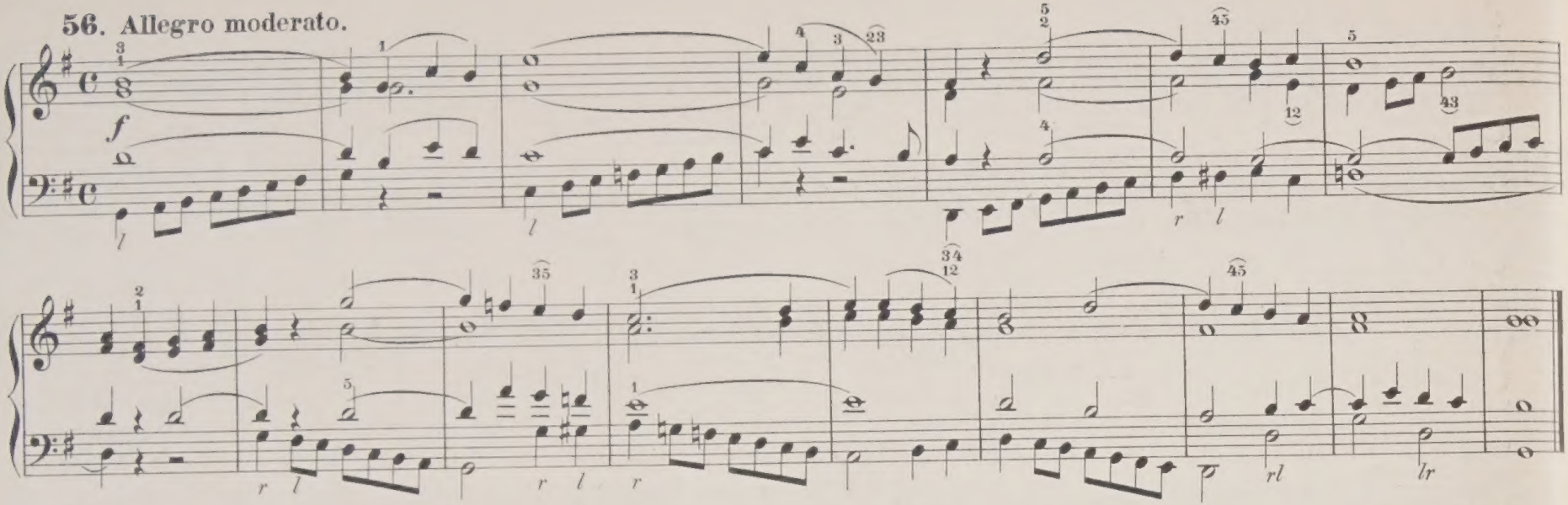

52.
53.

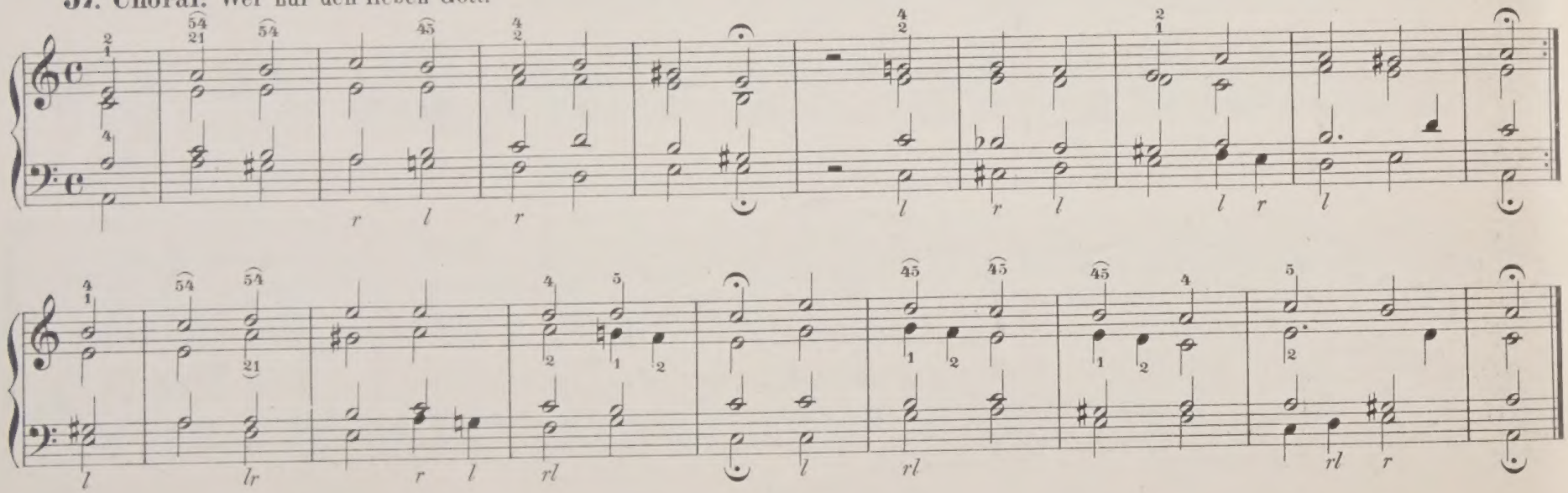
54. *Man. I.* *Man. II.* A. Mühling.

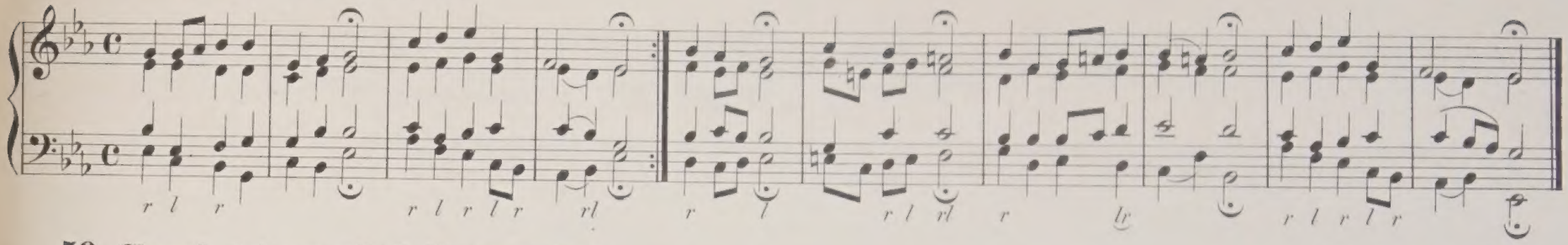


55. G. Albrechtsberger.

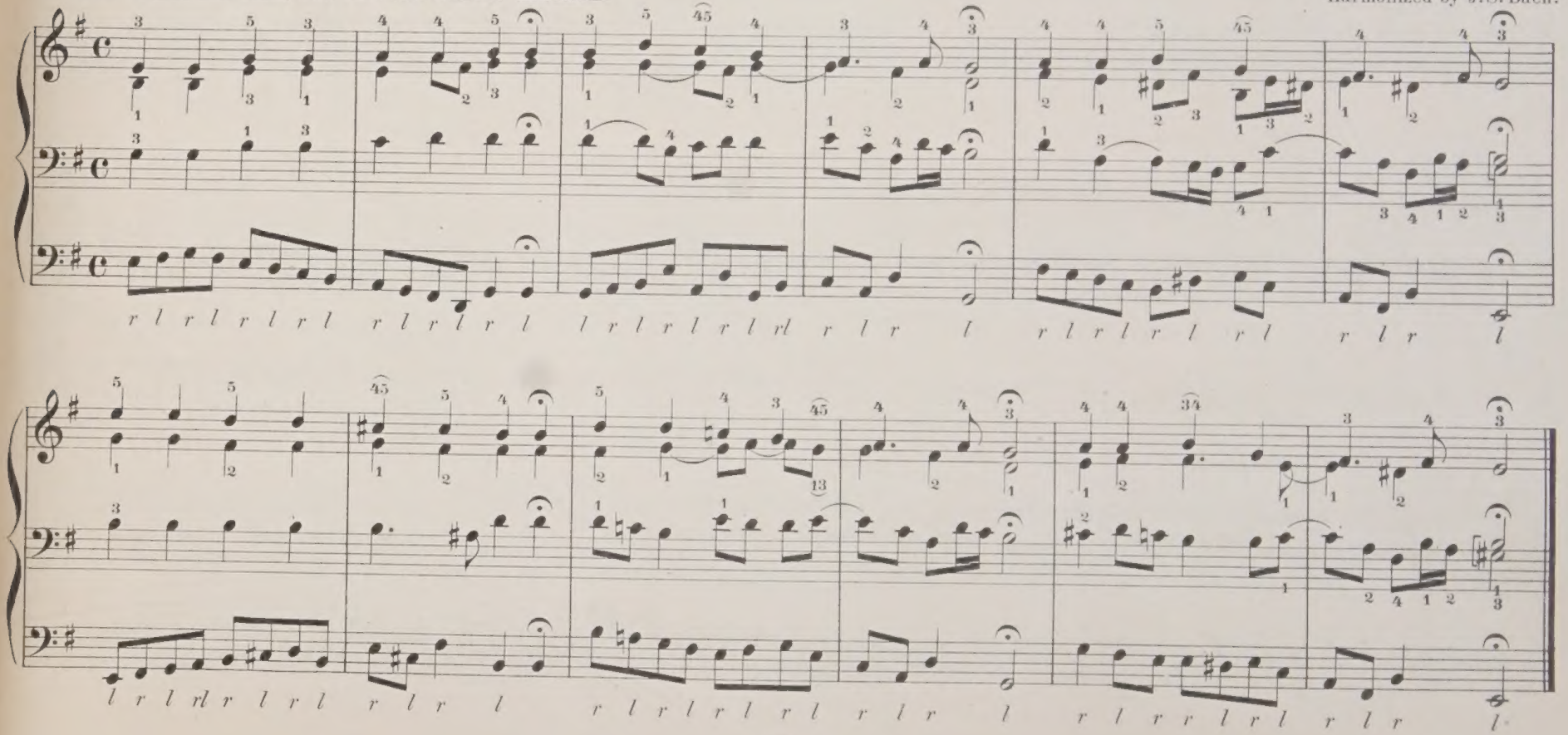


56. Allegro moderato.

57. Choral: Wer nur den lieben Gott.



58. Straf mich nicht in deinem Zorn.

59. Choral: Ach, was soll ich Sünder machen?

Harmonized by J. S. Bach.



§ 4.

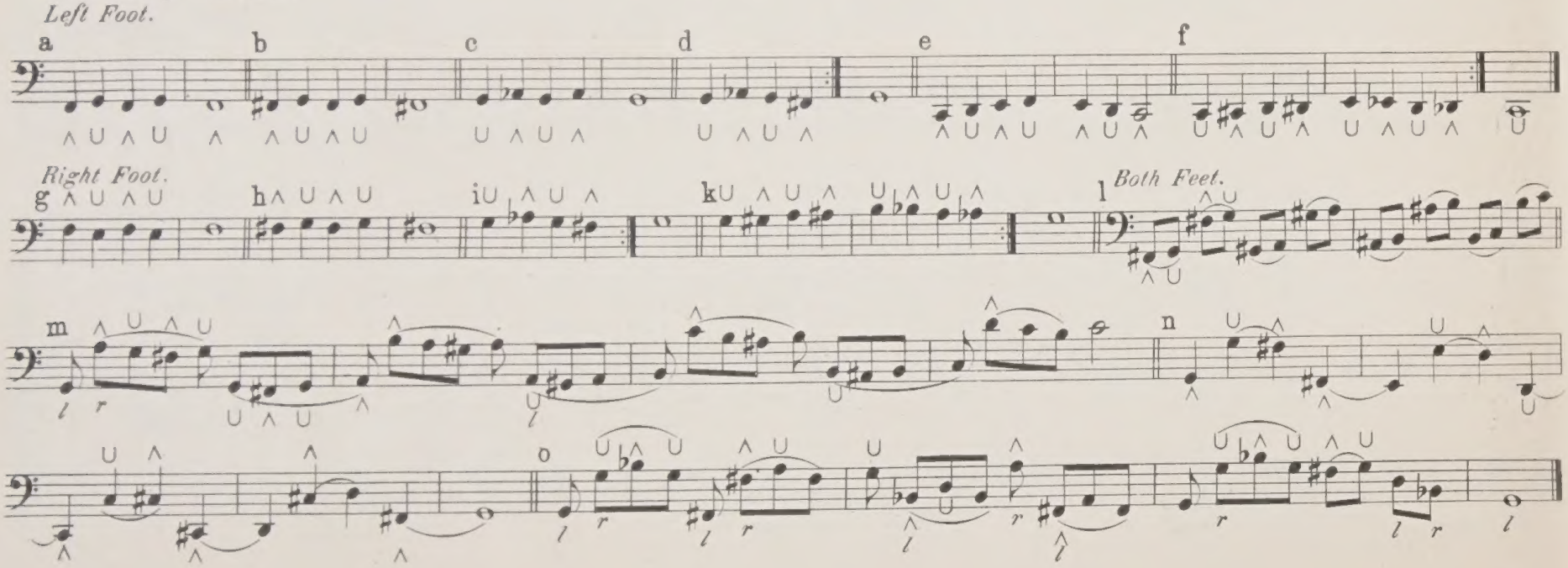
Artistic Pedaling.

The use of toe and heel.

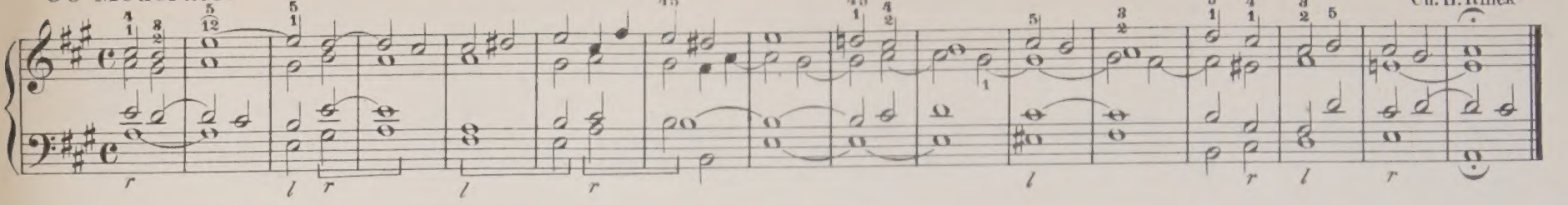
Sign for the toe ∧. for the heel ∪: Sign for a group of notes to be played by the toe and heel is ⌊‾⌋ and ⌐‾¬.

The regular alternating of the feet is the simplest and as such is the principle method of pedaling. Still it does not suffice for all cases, therefore the so called artistic pedaling is used, which consists in using the heel and toe of each foot. By this manner of pedaling the legato playing is acquired and keys lying distant are easily reached. On the other hand there is always the danger that an excessive, sluggish and unskilful use of this manner of pedaling will entail indistinctness and rythmical uncertainty. Therefore undoubtedly the judicious use of both ways of pedaling is advisable. In this school the simple as being the fundamental way predominates.

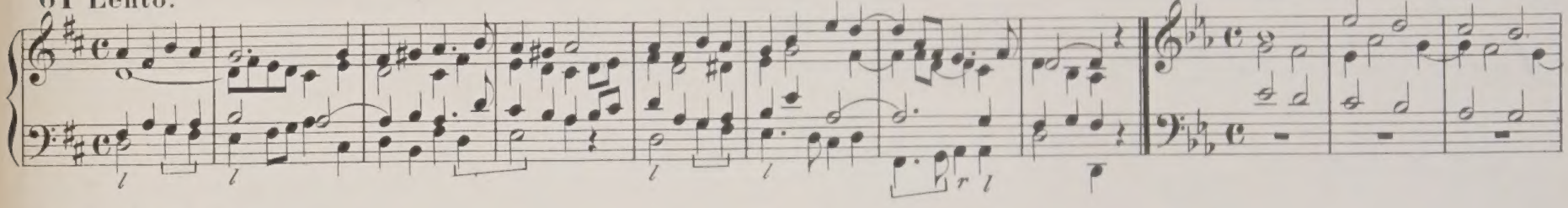
Preliminary exercises.



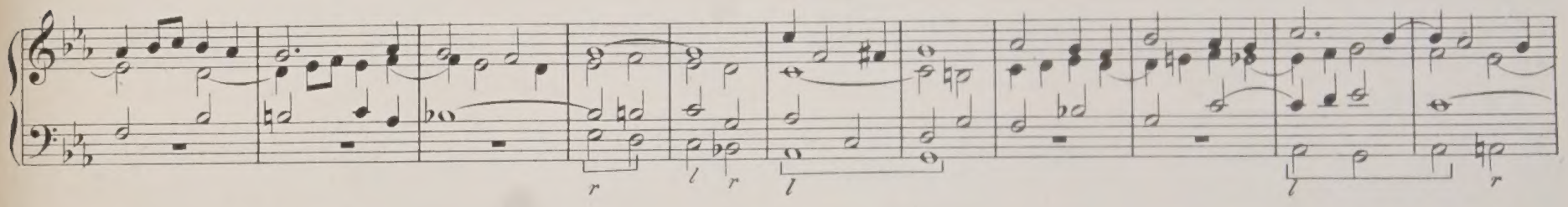
60 Moderato. Ch. H. Rinck



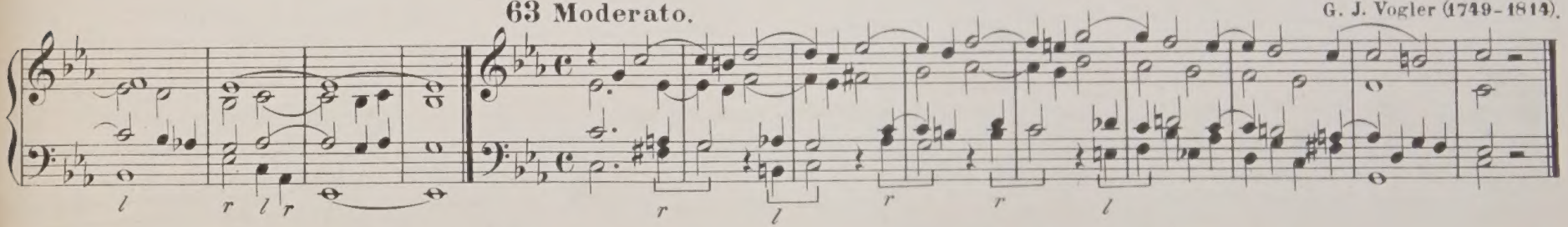
61 Lento.

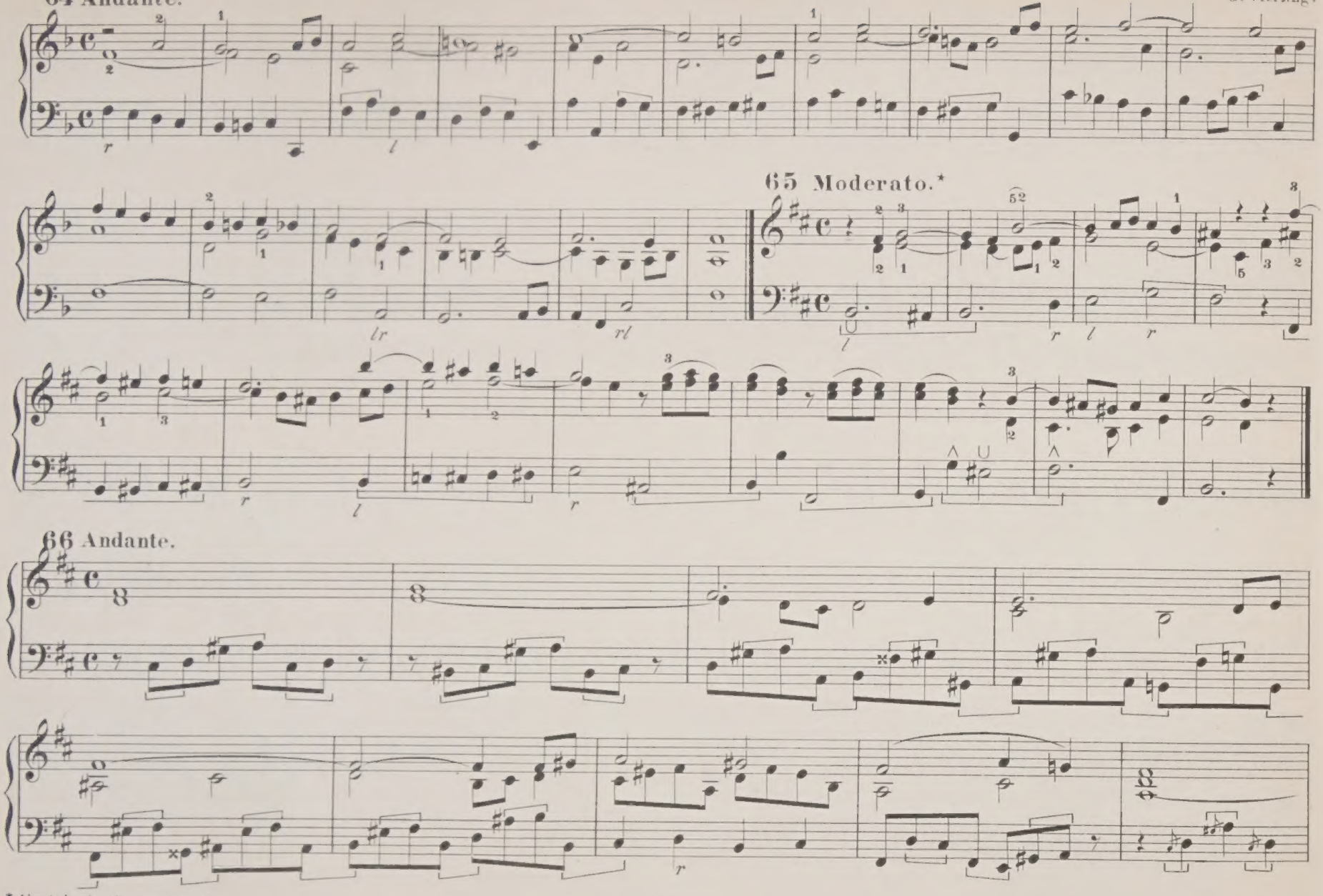


62 Moderato. Ch. H. Rinck

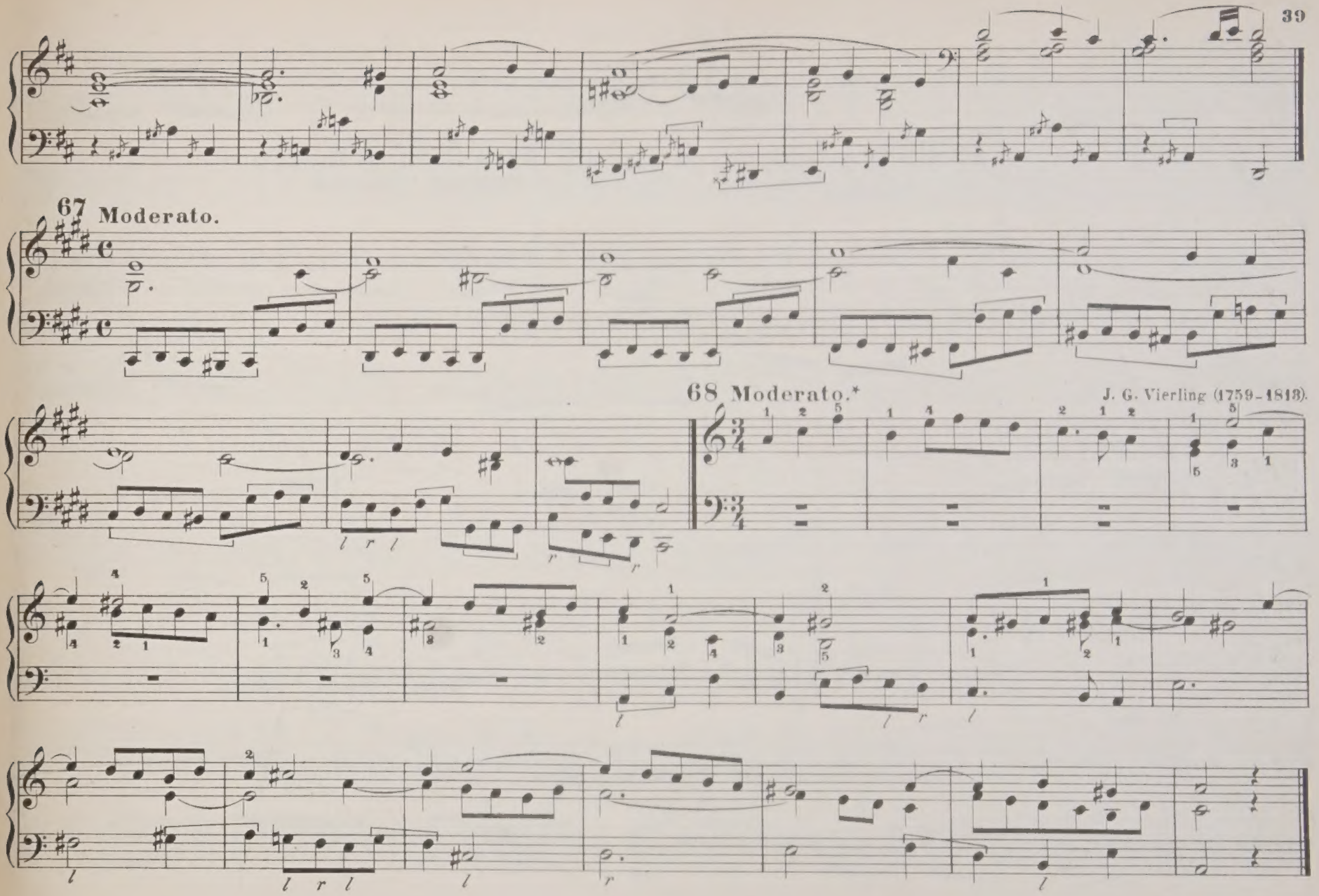


63 Moderato. G. J. Vogler (1749–1814).





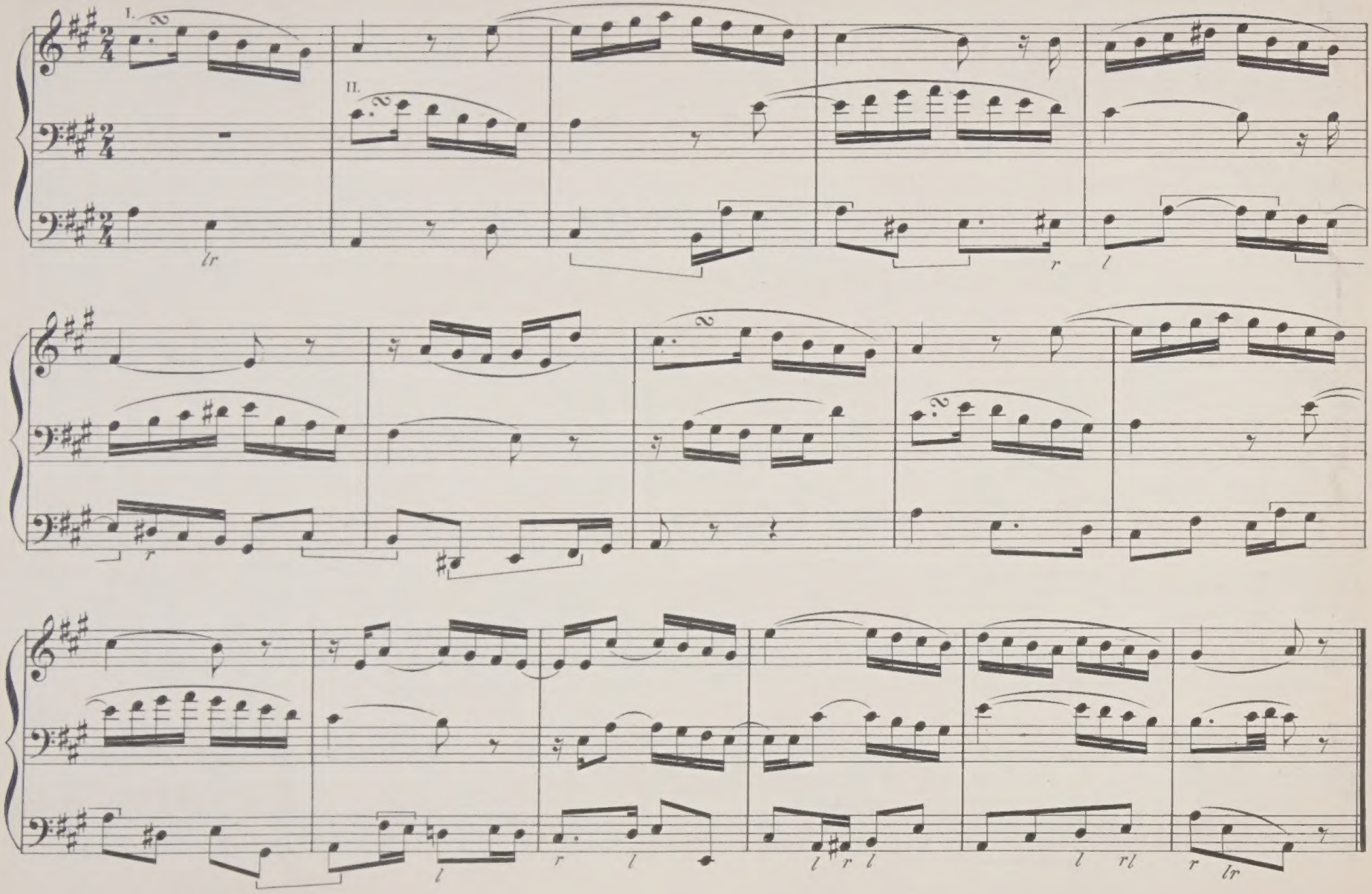
* Also to be played on two manuals.



* Also to be played on two manuals.

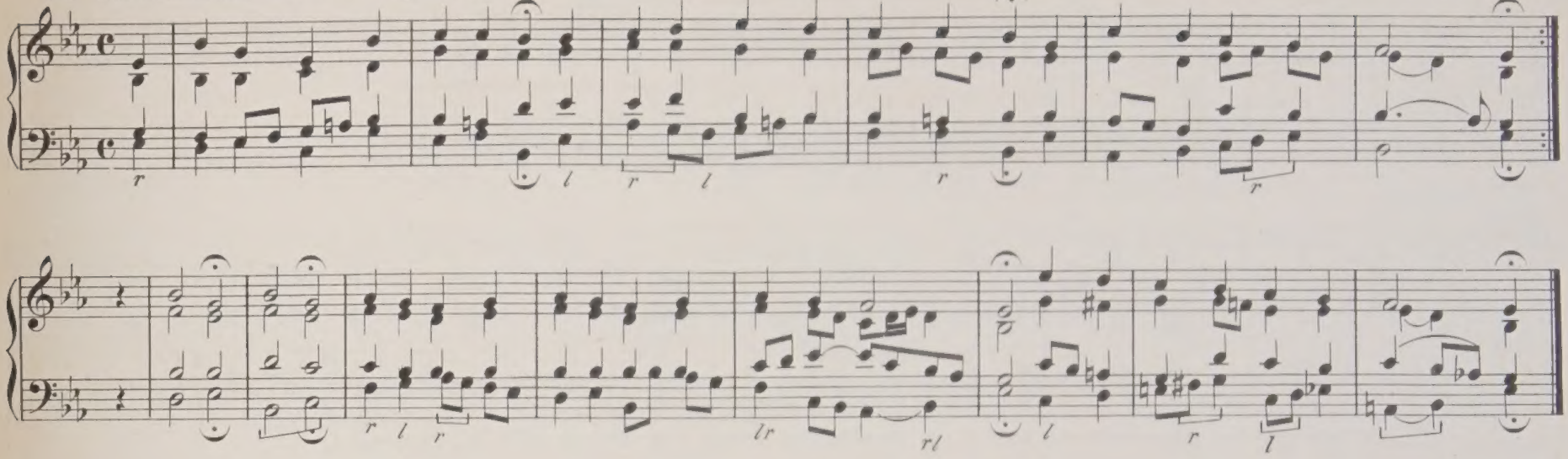
69 Larghetto.

Trio in Canon.



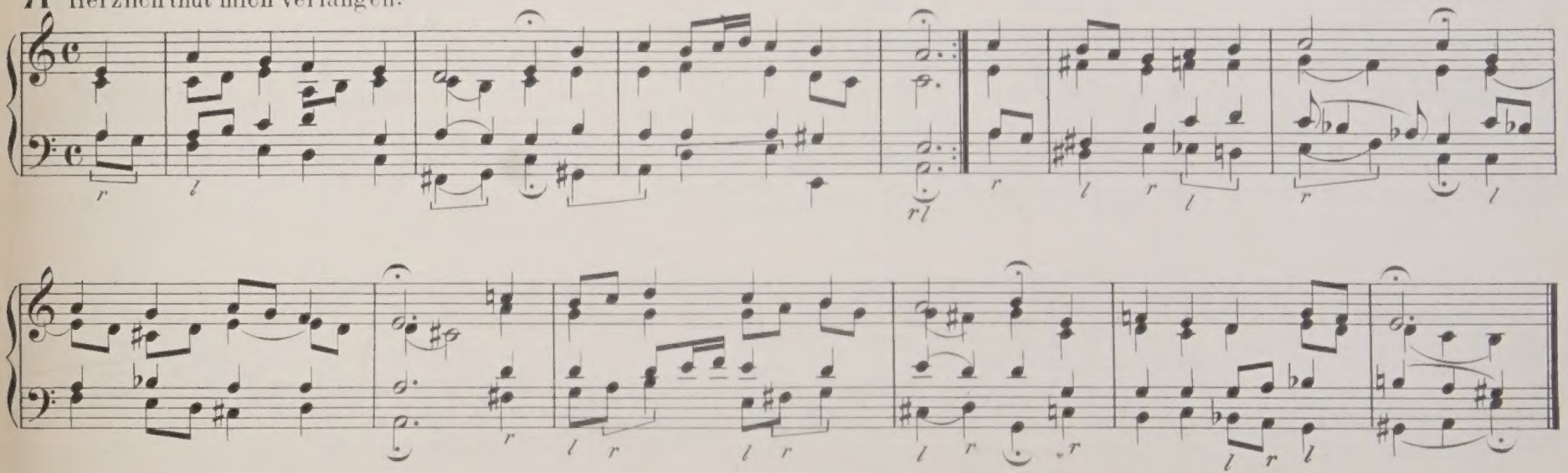
70 Wie schön leuchtet der Morgenstern.

Harmonized by J. S. Bach.



71 Herzlich thut mich verlangen.

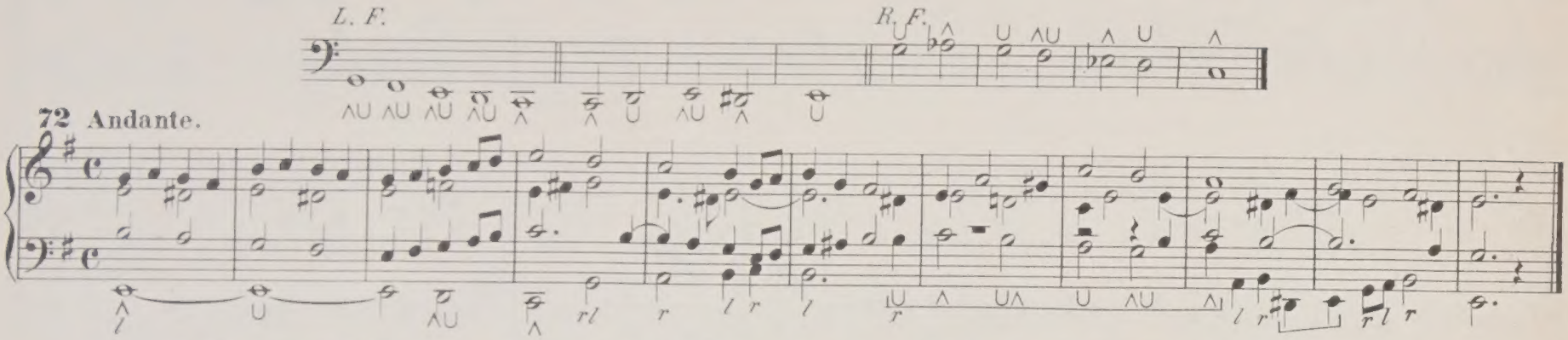
Harmonized by J. S. Bach.



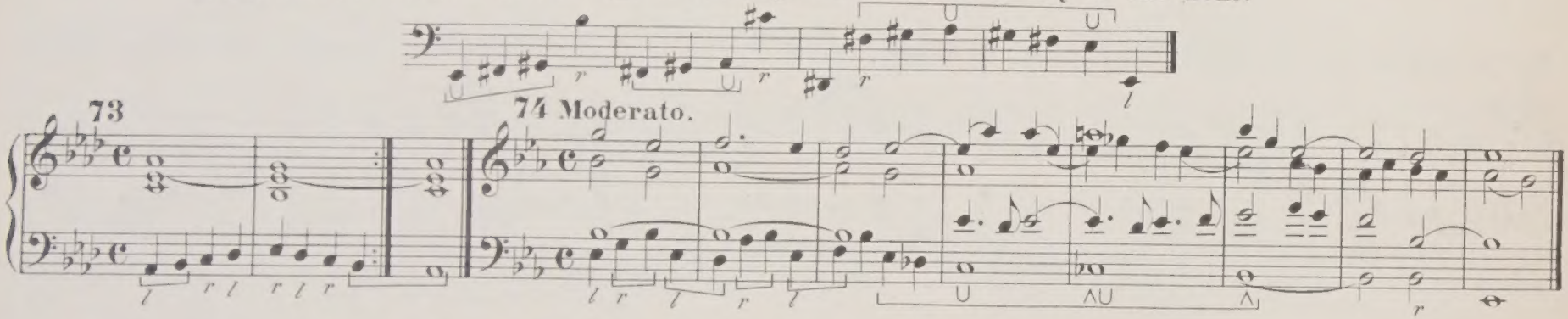
§ 5.

Particular manners of Pedaling.

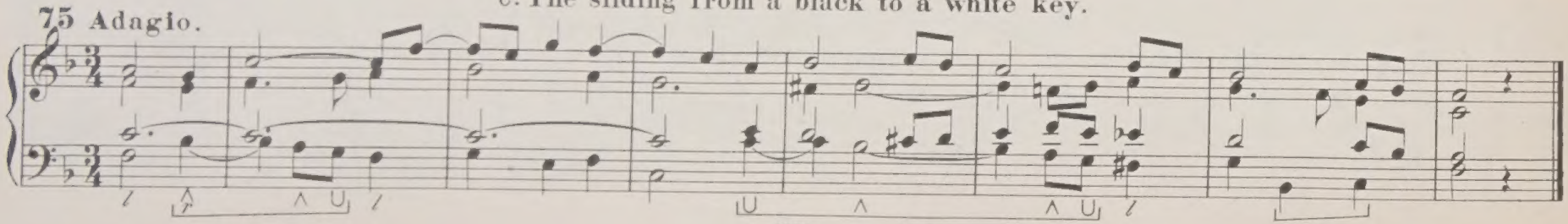
a. Change from toe to heel without repetition of the tone.



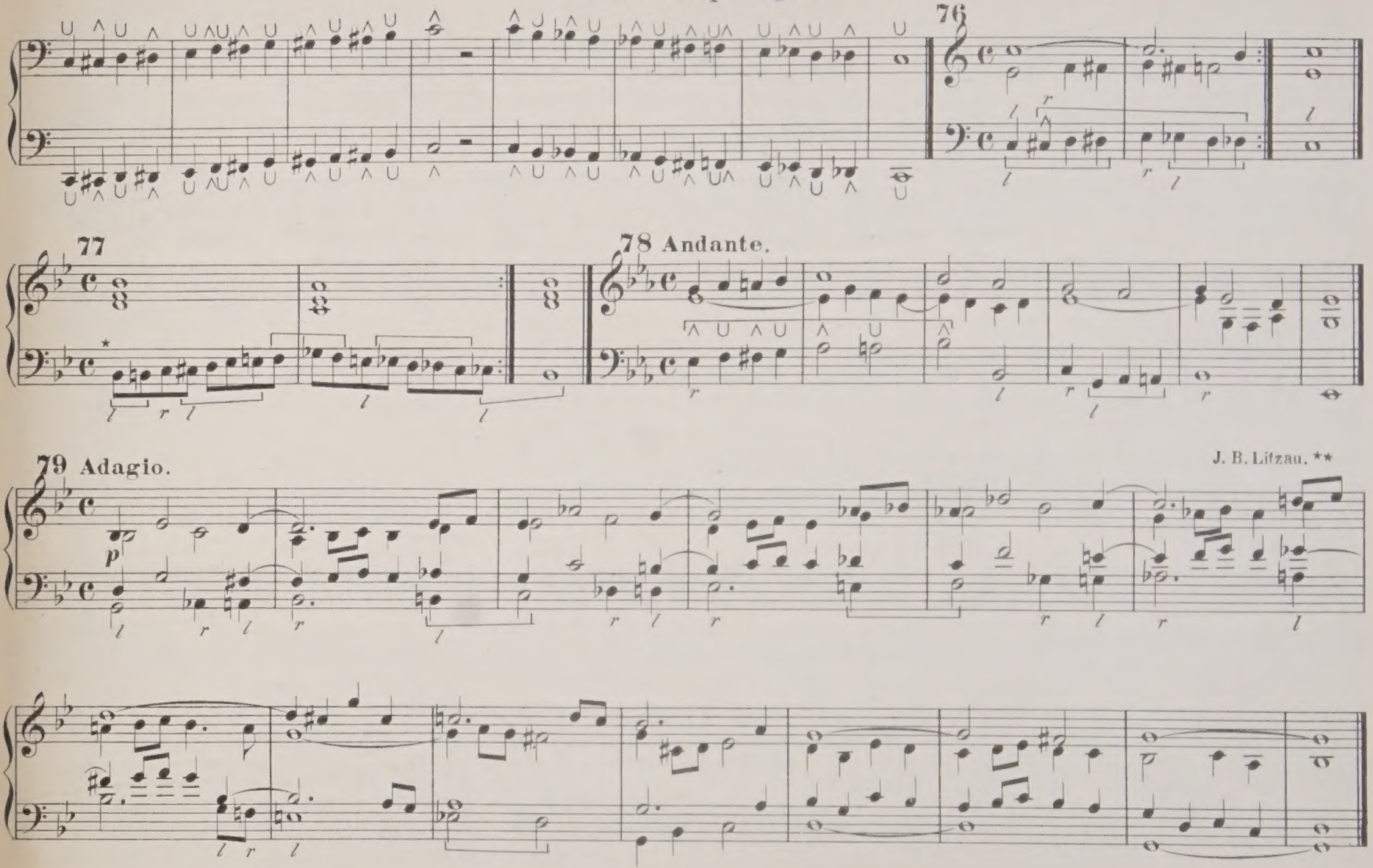
b. The use of the side of the foot in sliding from one black key to the next.



c. The sliding from a black to a white key.



d. Chromatic passages.



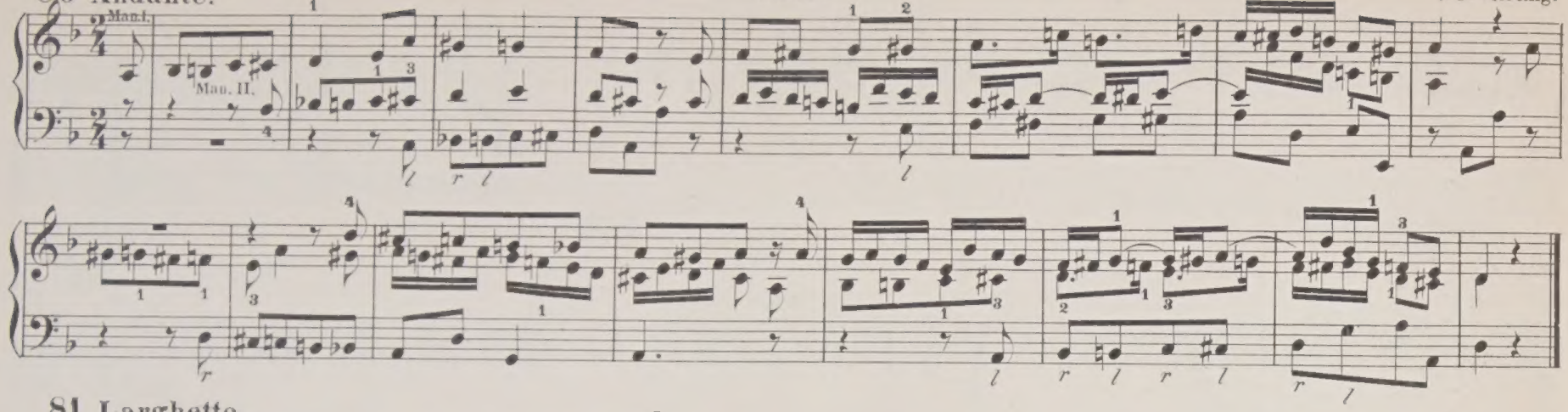
* These Passages are also to be practised with alternate feet.

** With kind permission of the composer.

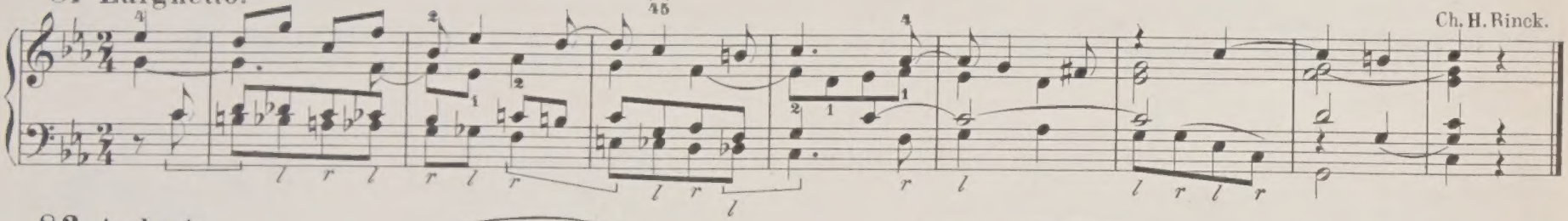
80 Andante.*

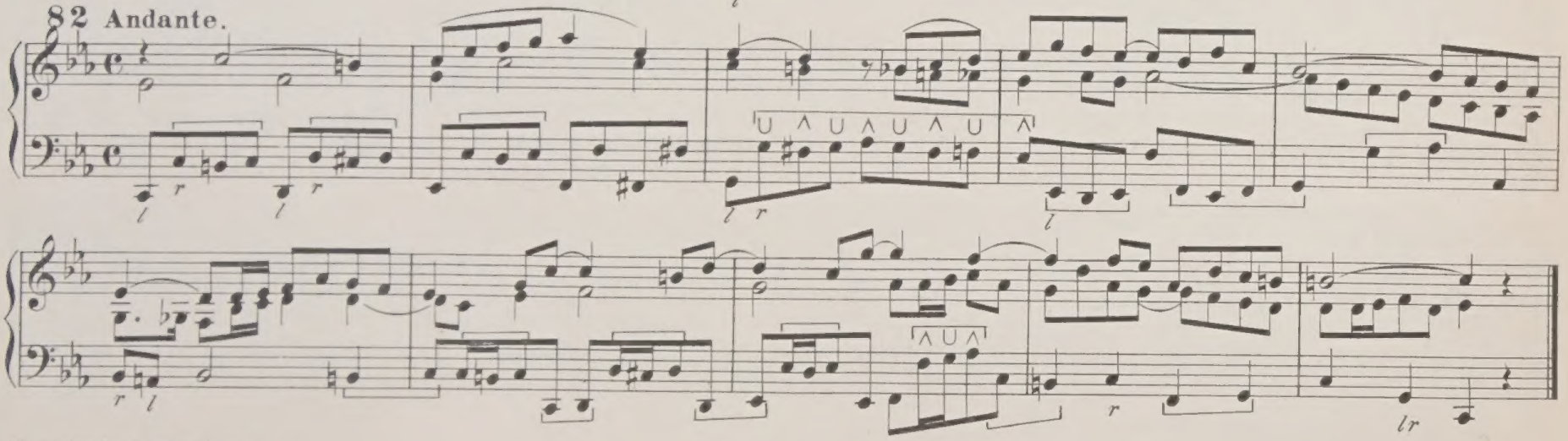
Trio.

J. G. Vierling.



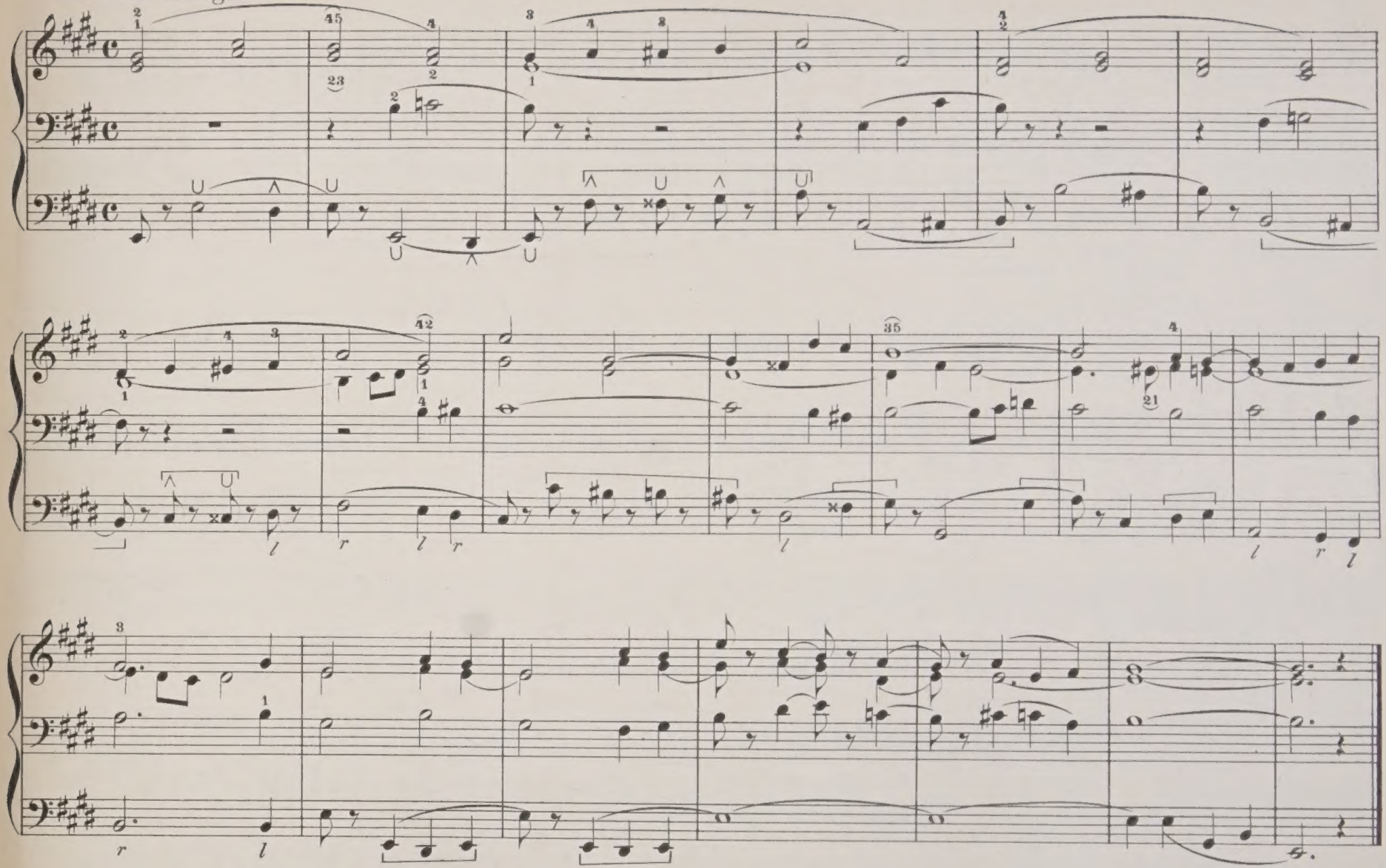
81 Larghetto.

Ch. H. Rinck.

82 Andante.



* First to be played on one Manual.

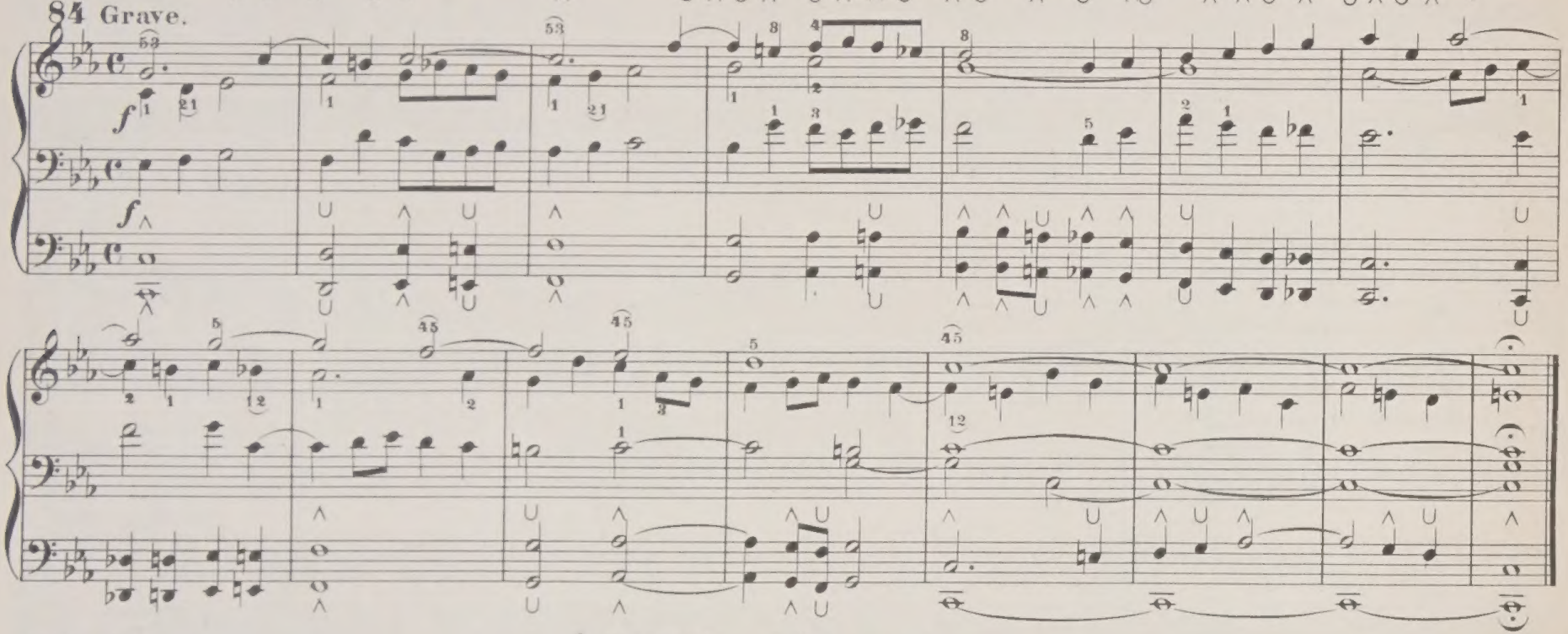
83 Poco Adagio.



e. Two part Pedaling.

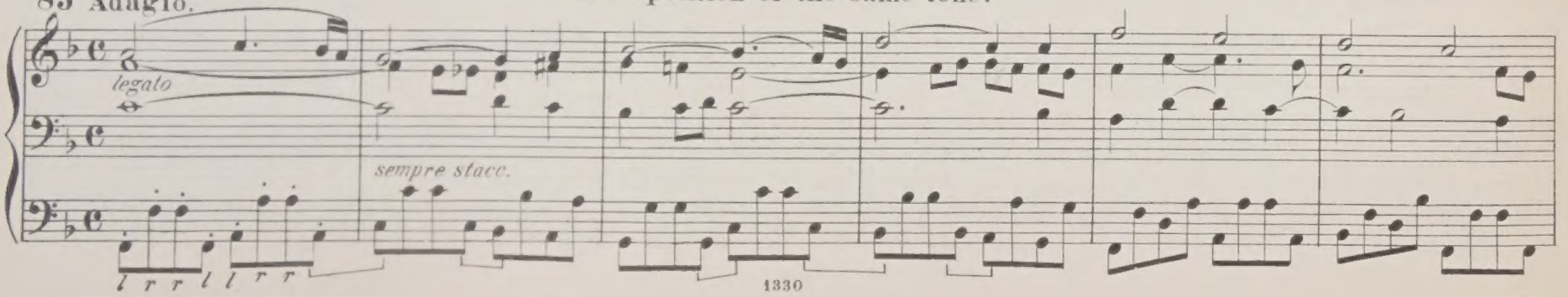
F. Schneider.

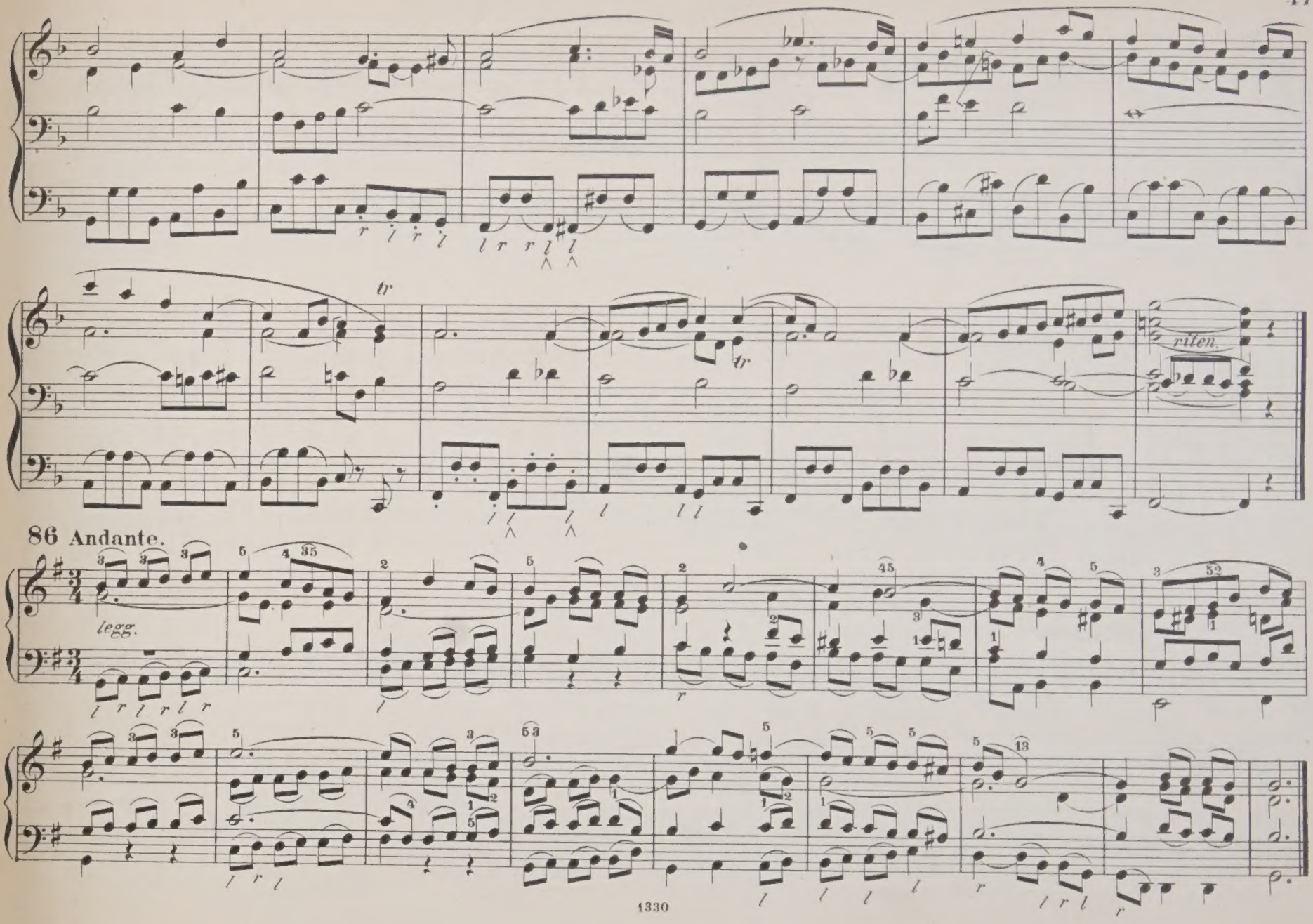
84 Grave.



f. Repetition of the same tone.

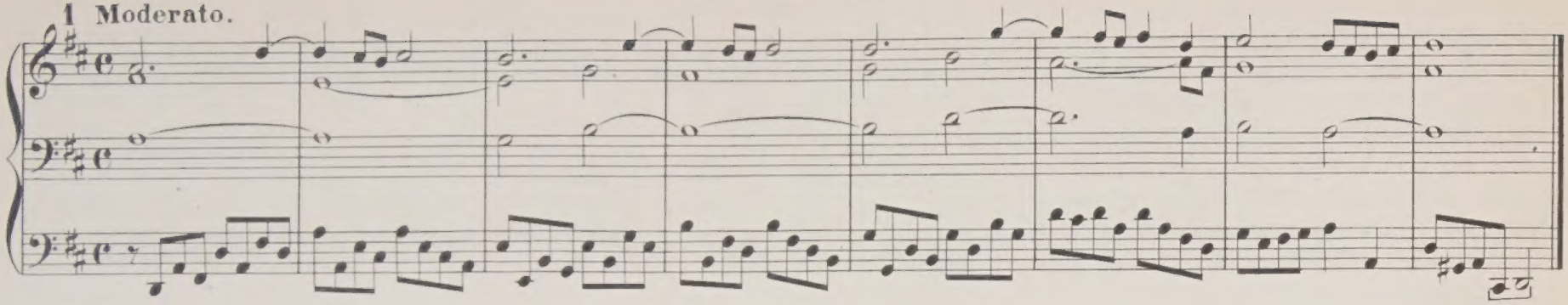
85 Adagio.



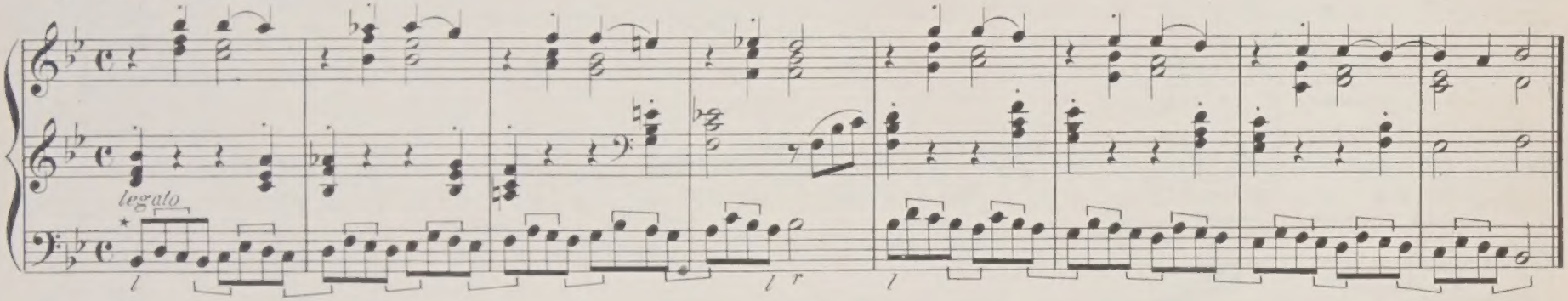

tr
tr
riten.
86 Andante.
legg.

Pedal Exercises.

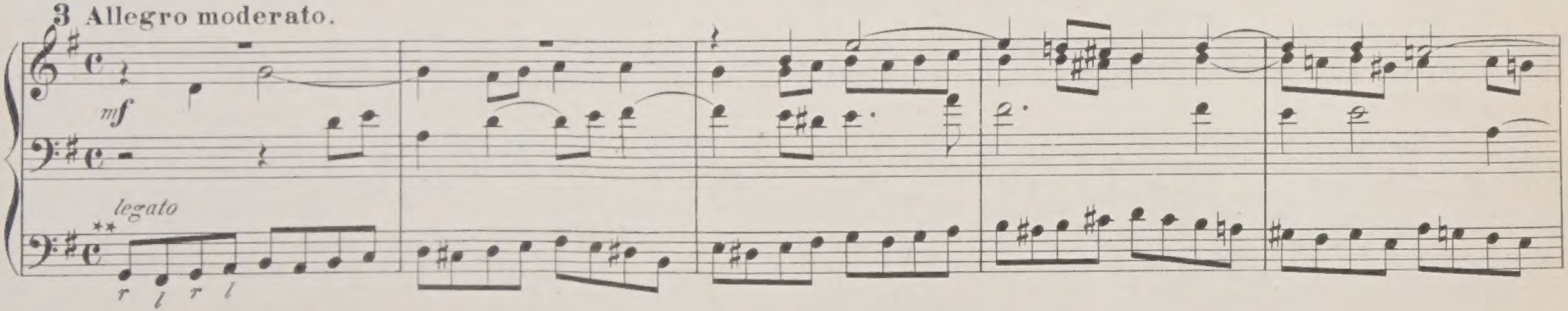
1 Moderato.



2 Moderato assai.

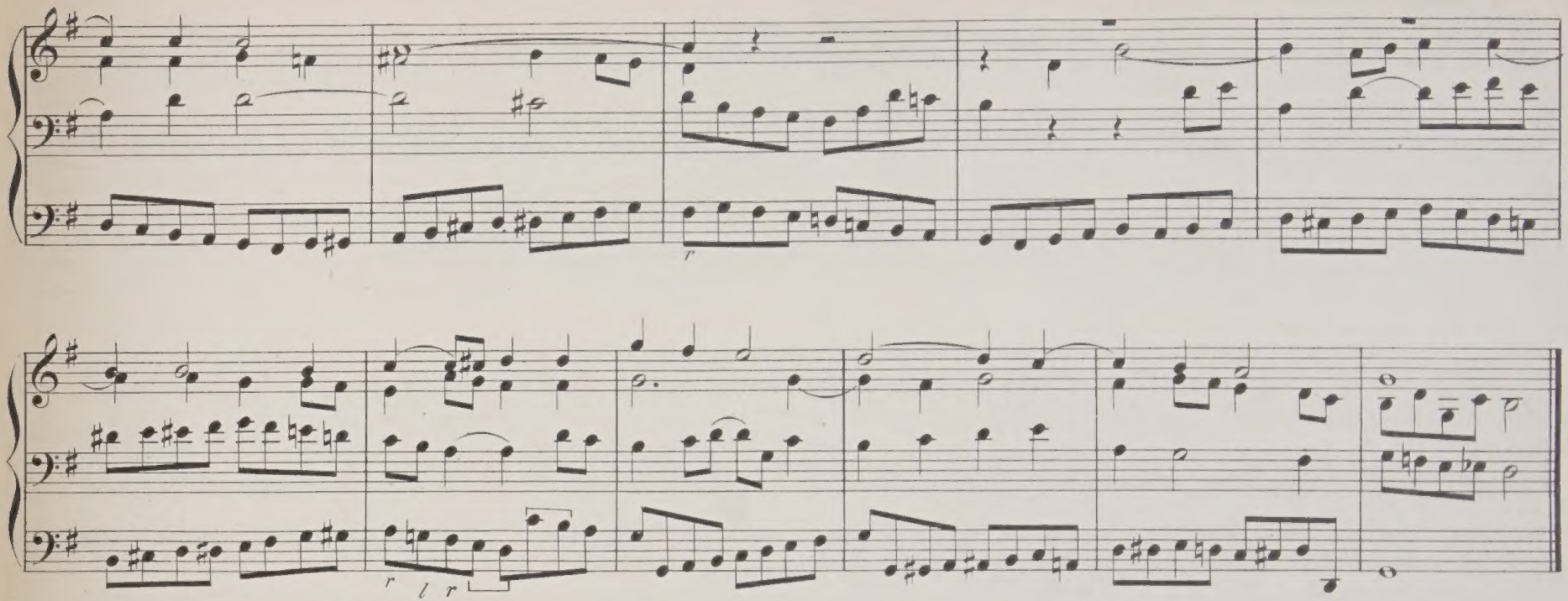


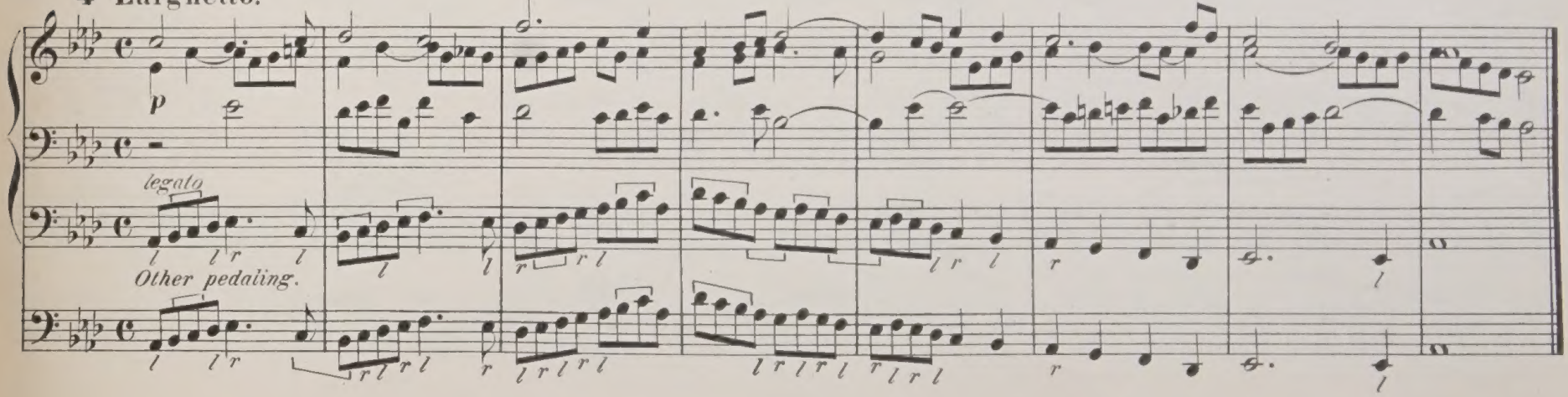
3 Allegro moderato.

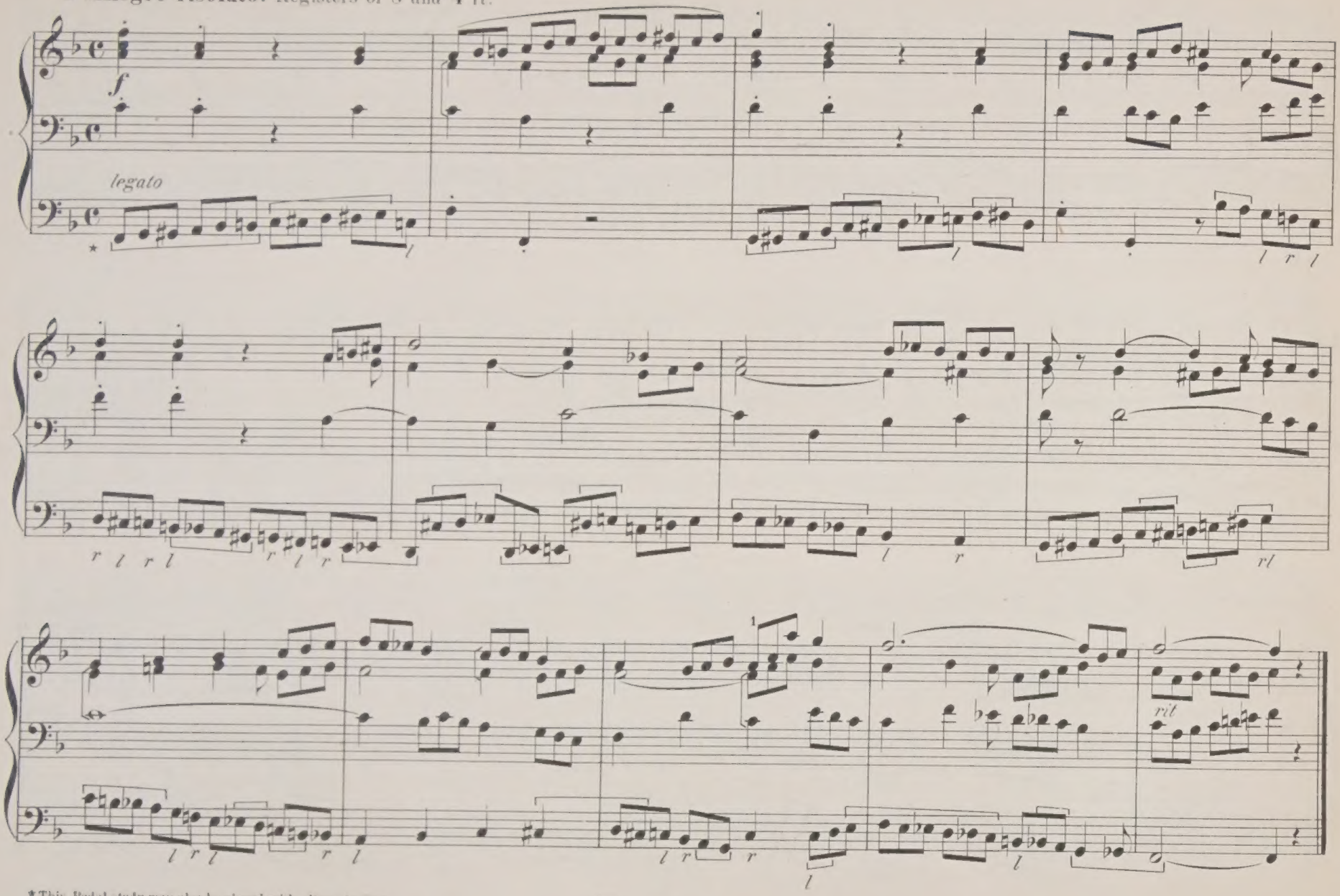


* The second time the Pedal part may be practised with alternate feet.

** Throughout with alternate feet.



4 Larghetto.

5 Allegro risoluto. Registers of 8 and 4 ft.



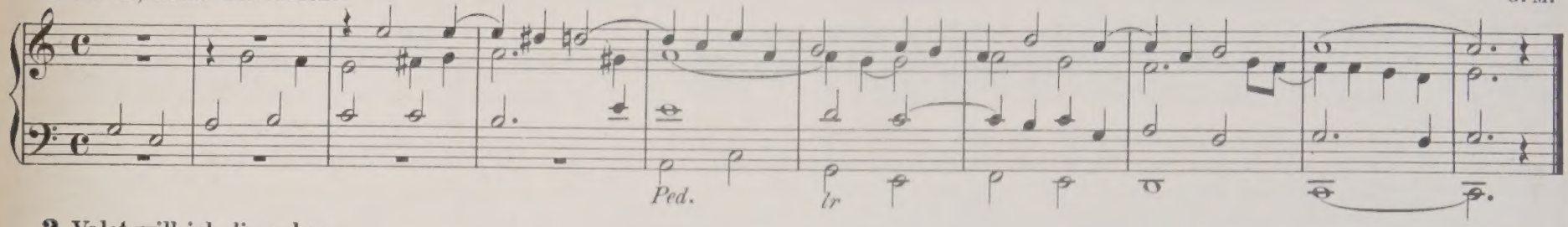
*This Pedal study may also be played with alternate feet.

Part III.

a.) Short Choral preludes.

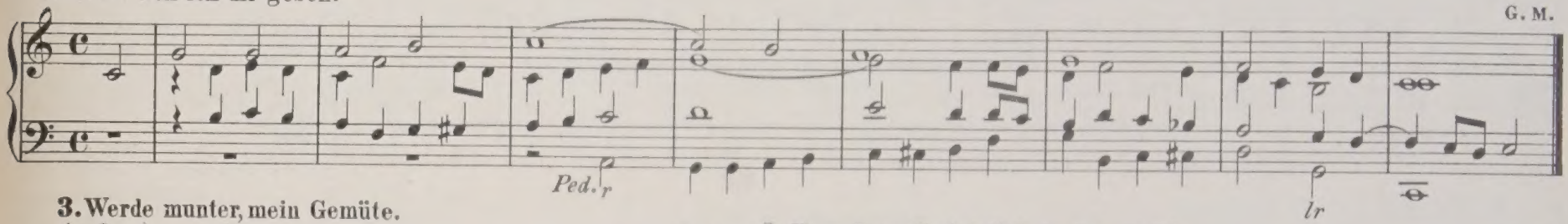
1. Jesus, meine Zuversicht.

G. M.



2. Valet will ich dir geben.

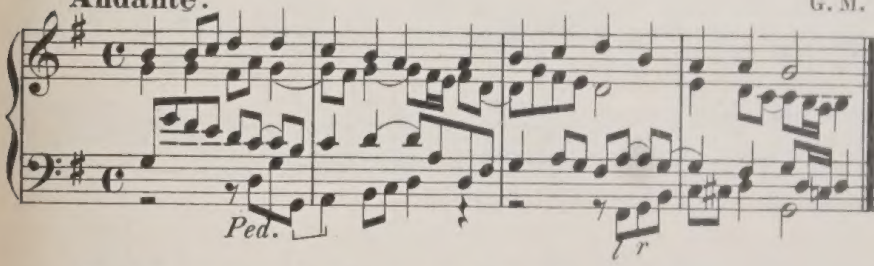
G. M.



3. Werde munter, mein Gemüte.

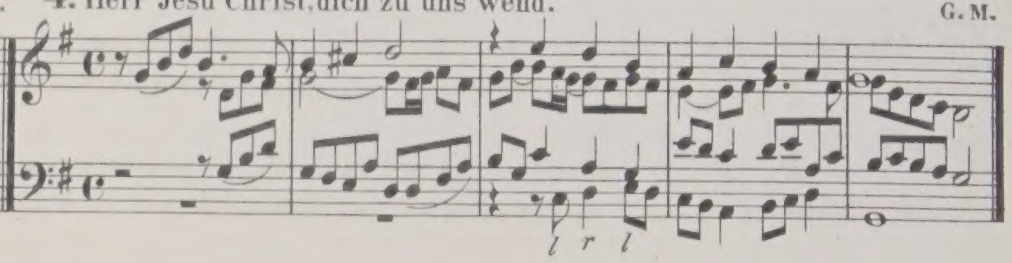
Andante.

G. M.



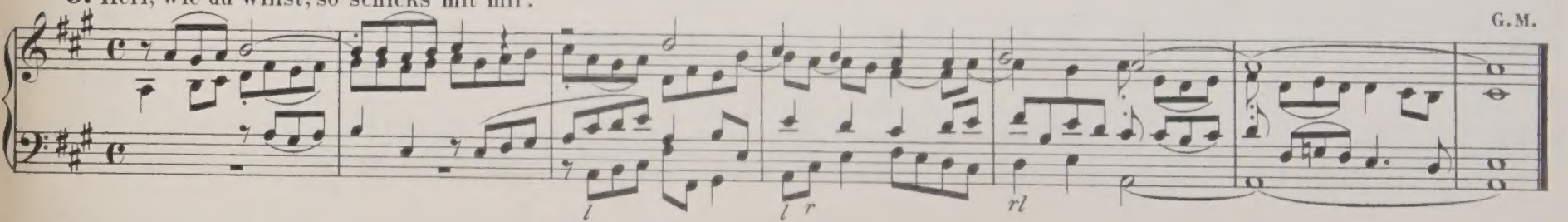
4. Herr Jesu Christ, dich zu uns wend.

G. M.

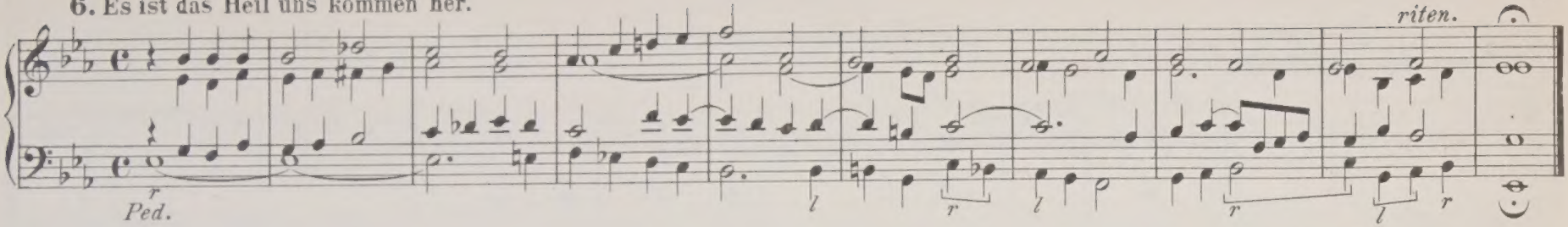


5. Herr, wie du willst, so schicks mit mir.

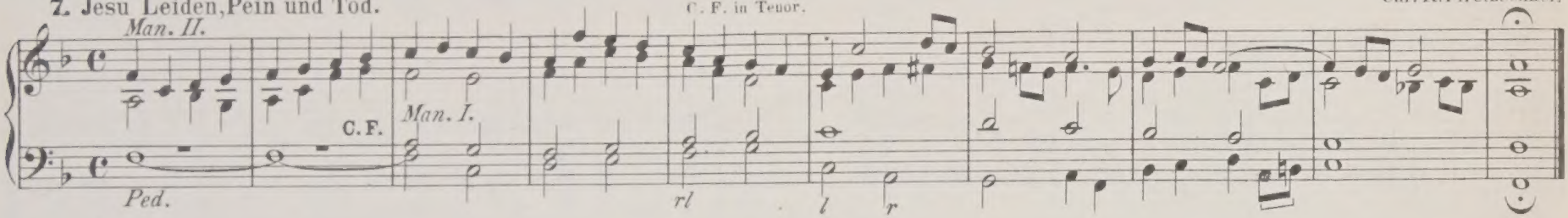
G. M.



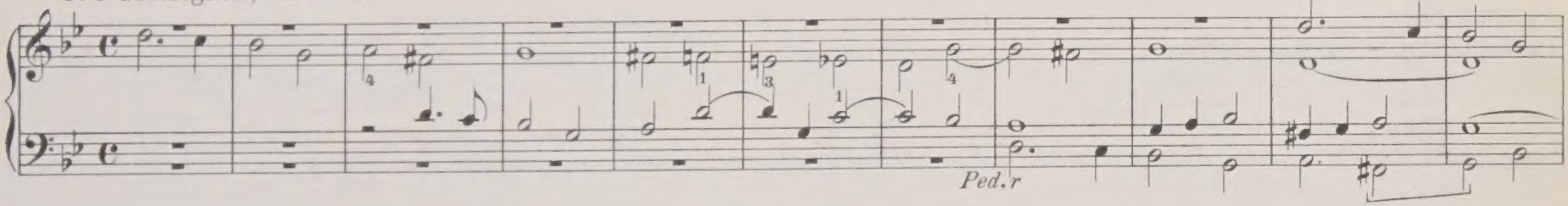
6. Es ist das Heil uns kommen her. G. M.



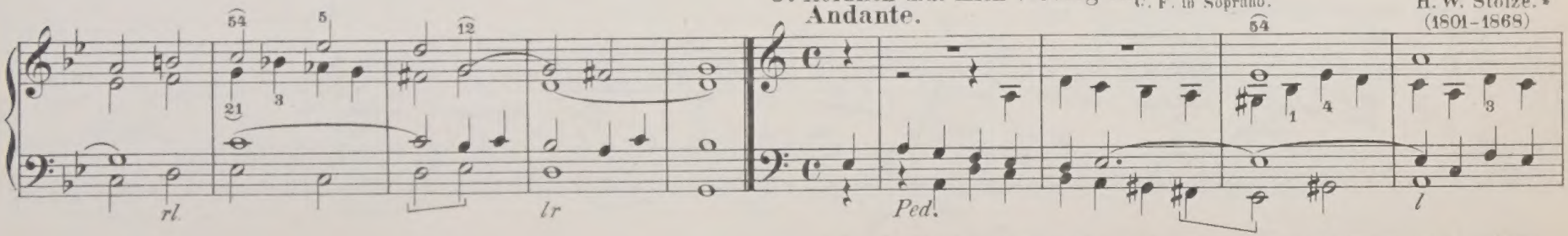
7. Jesu Leiden, Pein und Tod. C. F. in Tenor. Chr. R. Pfretzschner.



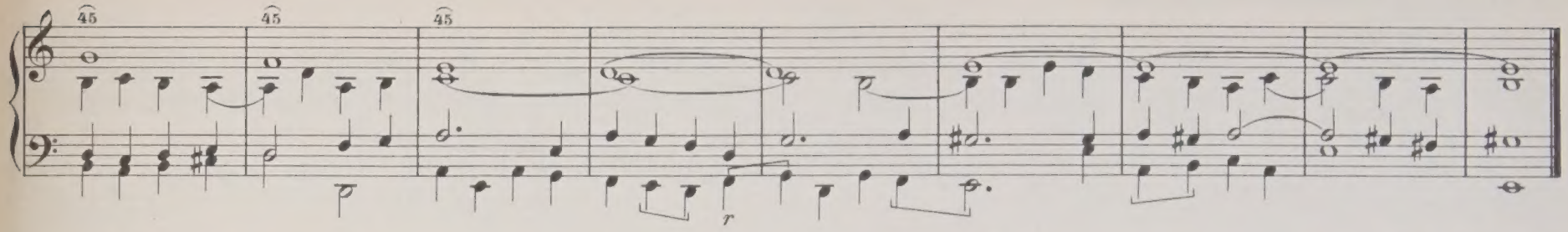
8. O Traurigkeit, o Herzeleid. J. Pachelbel (1653–1706)



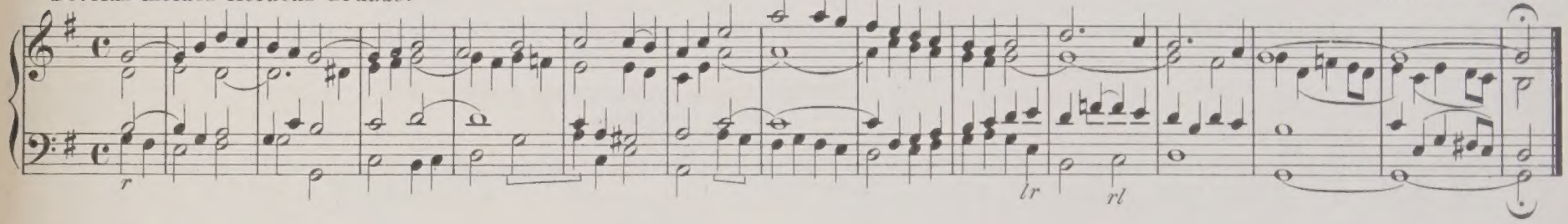
9. Herzlich thut mich verlangen. C. F. in Soprano. H. W. Stolze.* (1801–1868)
Andante.



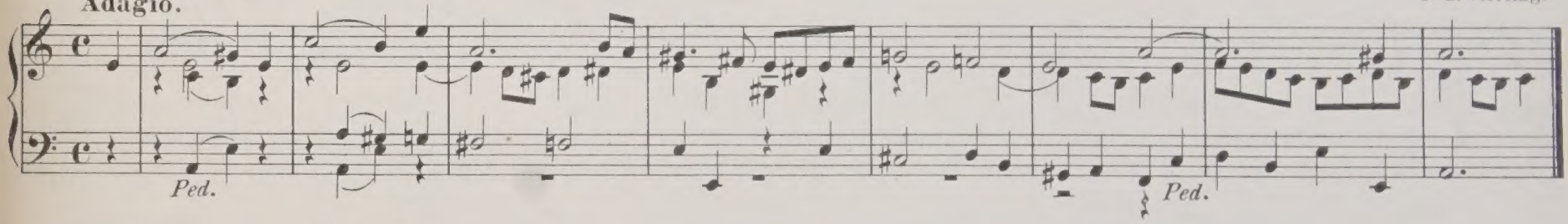
* From Op. 22. 50 short Organ preludes to the ordinary Chorals. Wolfenbüttel, by Jul. Zwissler.



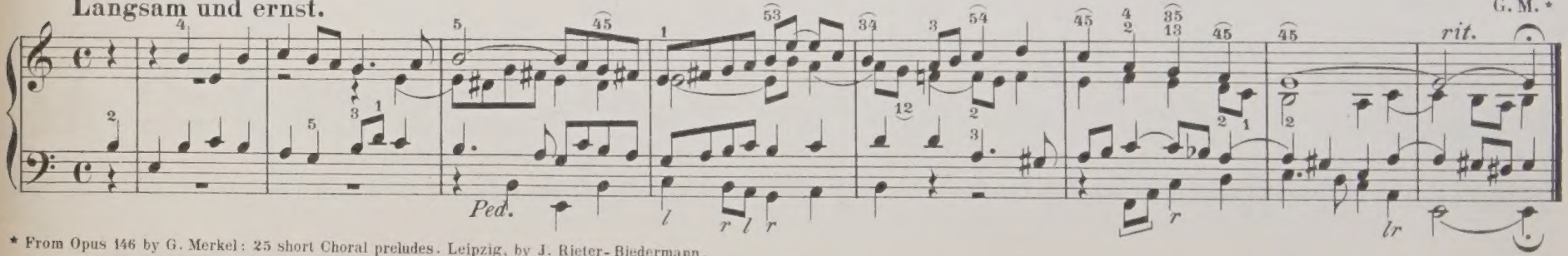
10. Aus meines Herzens Grunde. Chr. R. Pfretzschner.



11. Wer nur den lieben Gott.
Adagio. J. G. Vierling.



12. Aus tiefer Not schrei ich.
Langsam und ernst. G. M. *



* From Opus 146 by G. Merkel: 25 short Choral preludes. Leipzig, by J. Rieter-Biedermann.

13. Wenn wir in höchsten Nöten sind.
Andante.

C. F. in Tenor.

G. M.

Man. II.

pp

p

Man. I.

14. Ein feste Burg ist unser Gott.
With decision.

5 voiced.

C. F. in Bass.

G. M.

ff

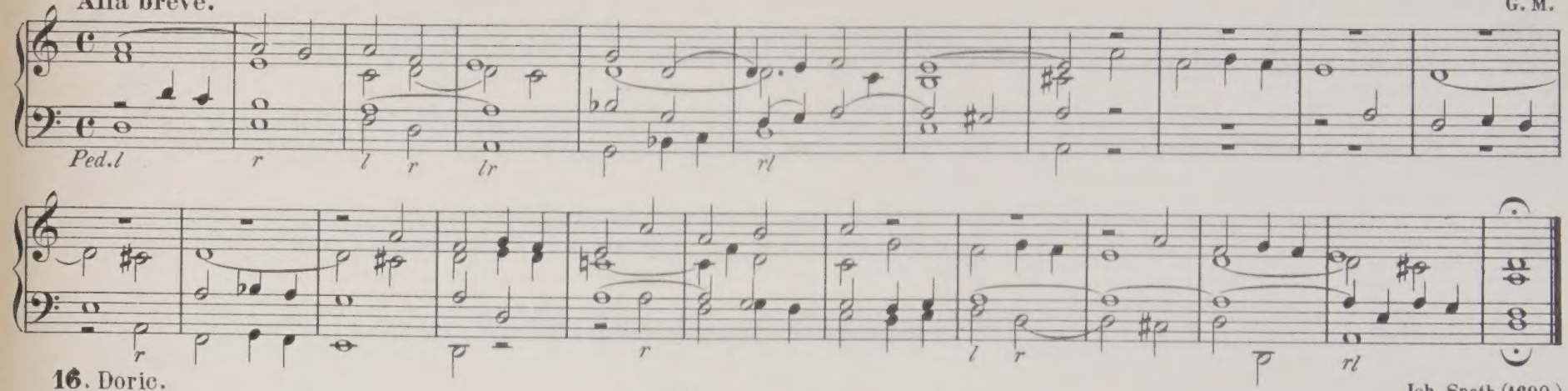
ff

rit.

b.) Preludes in Church Modes.

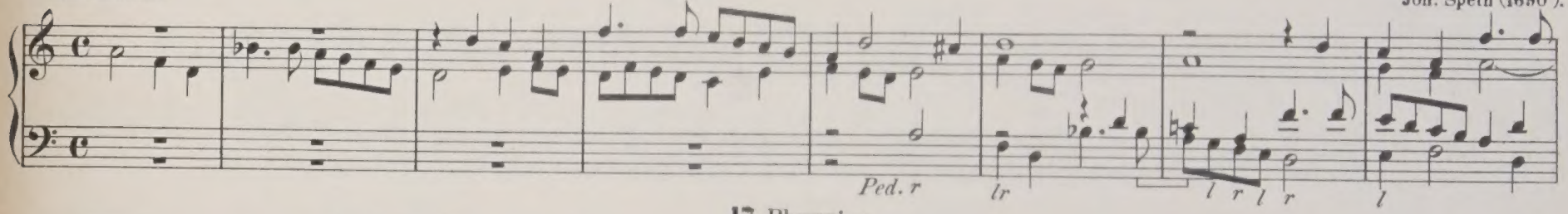
15. Doric.
Alla breve.

G. M.



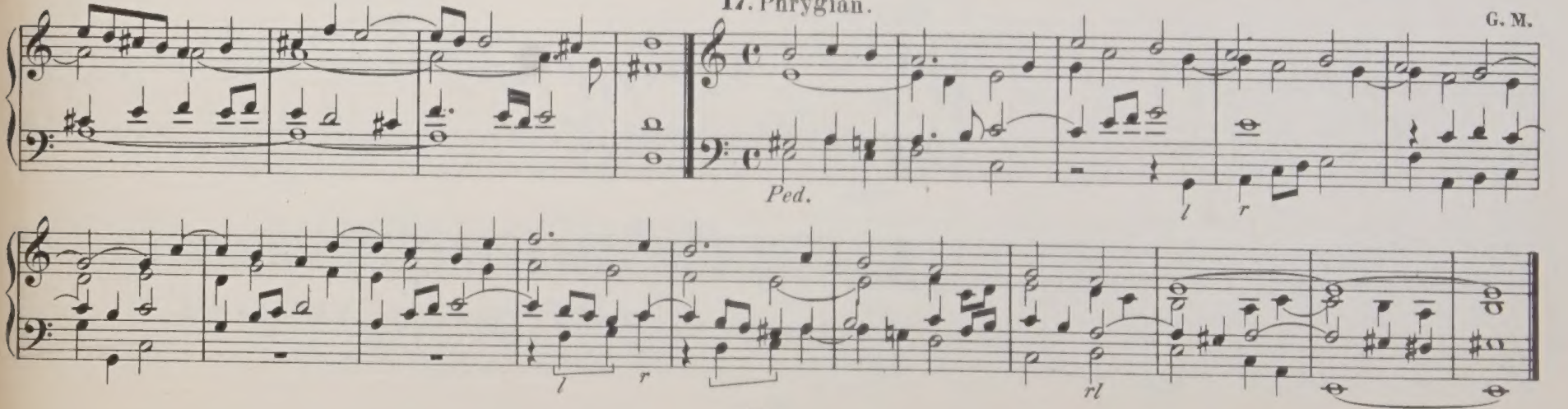
16. Doric.

Joh. Speth (1690).



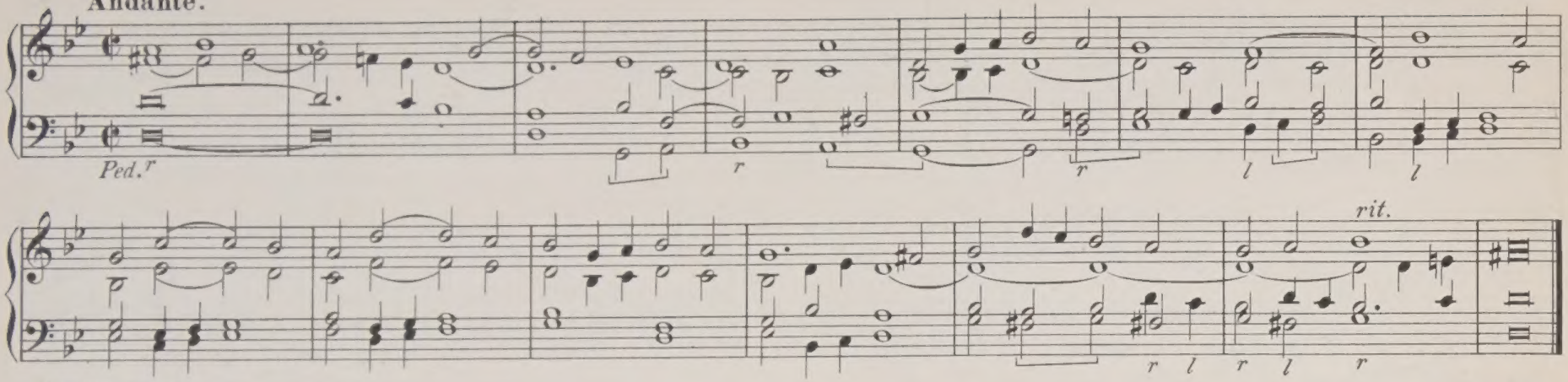
17. Phrygian.

G. M.



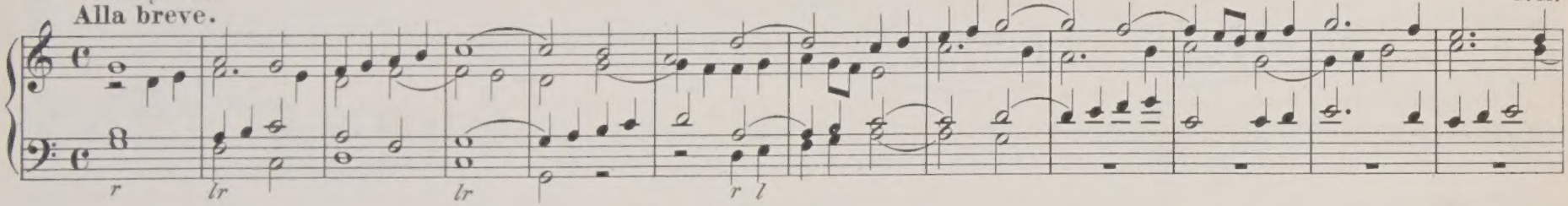
18. Phrygian.
Andante.

J. Speth.



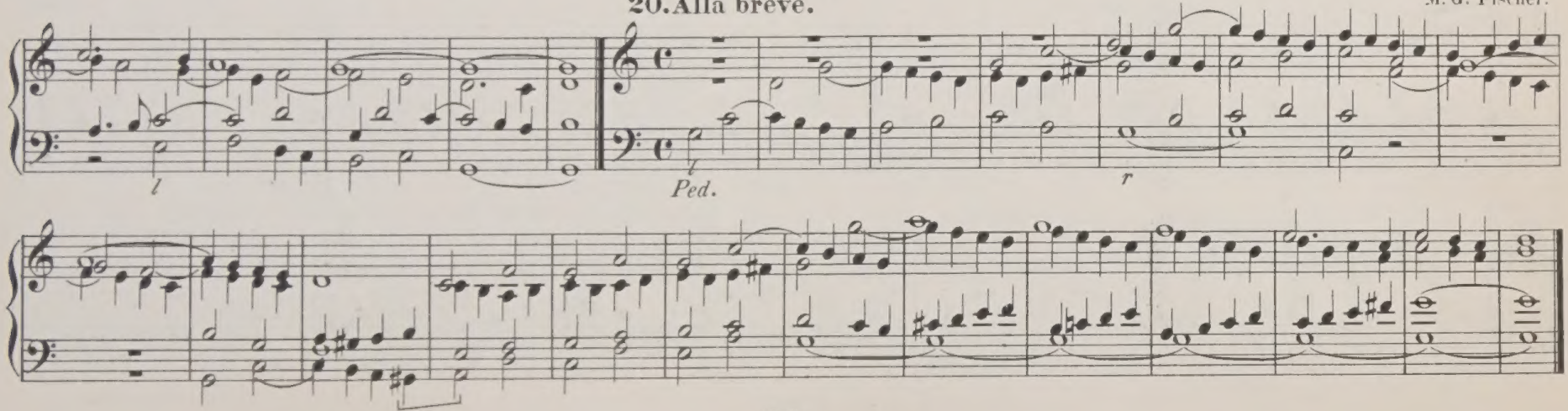
19. Mixolydian.
Alla breve.

G. M.

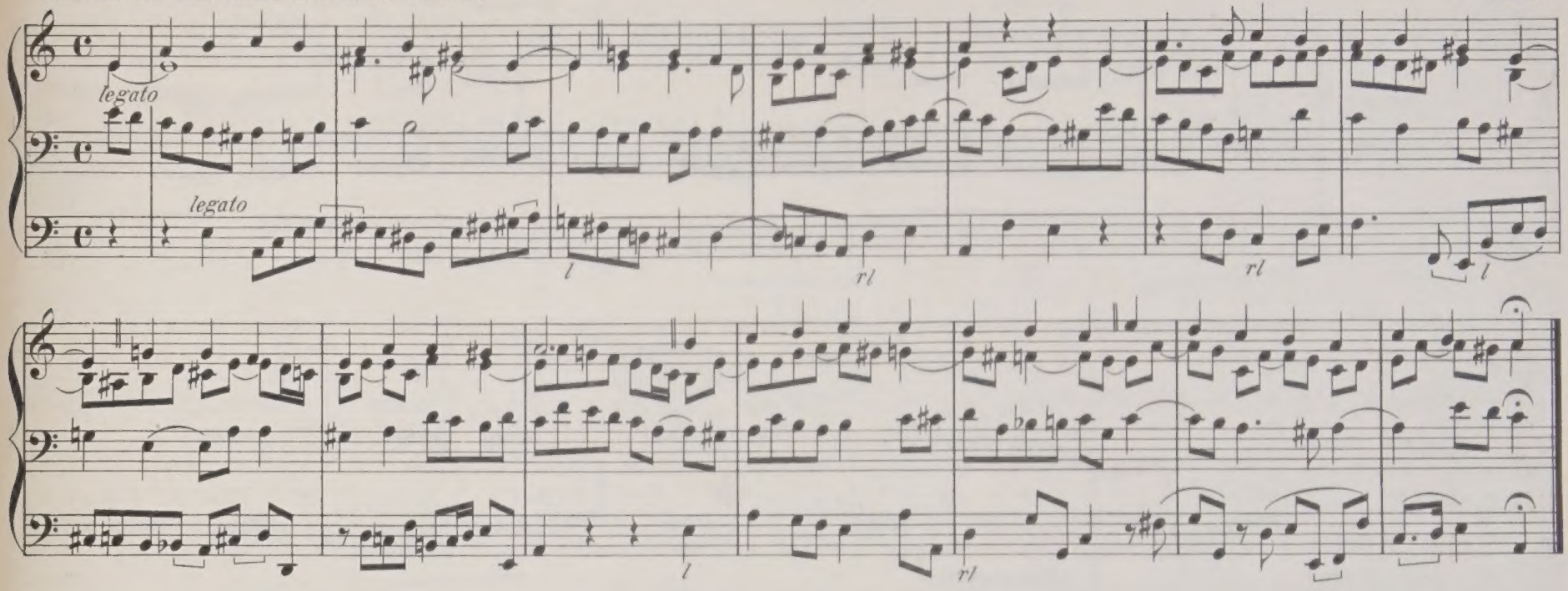


20. Alla breve.

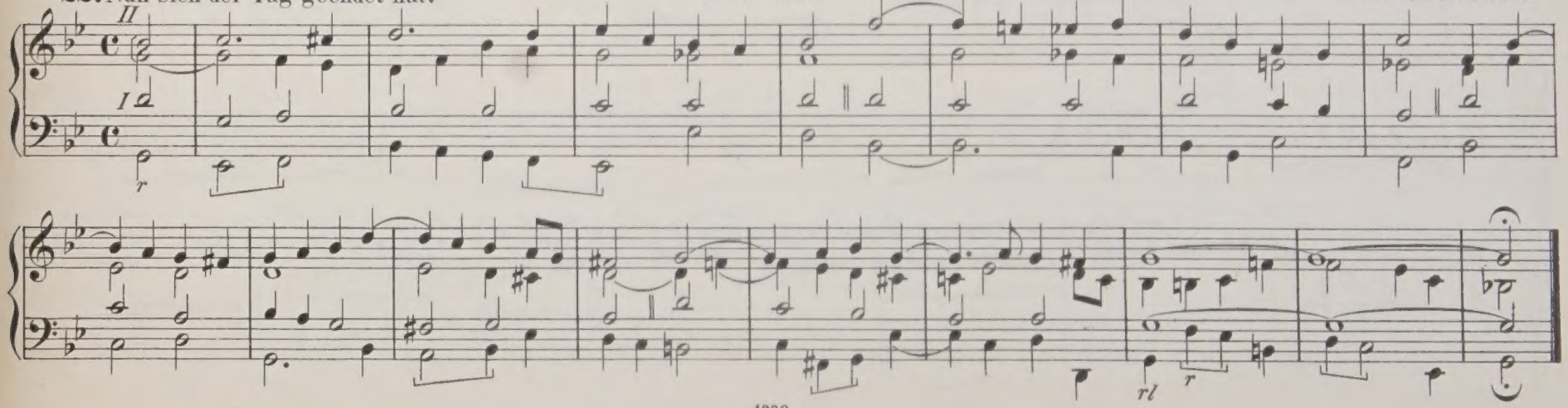
M. G. Fischer.



21. Wer nur den lieben Gott lässt walten. G. Merkel.

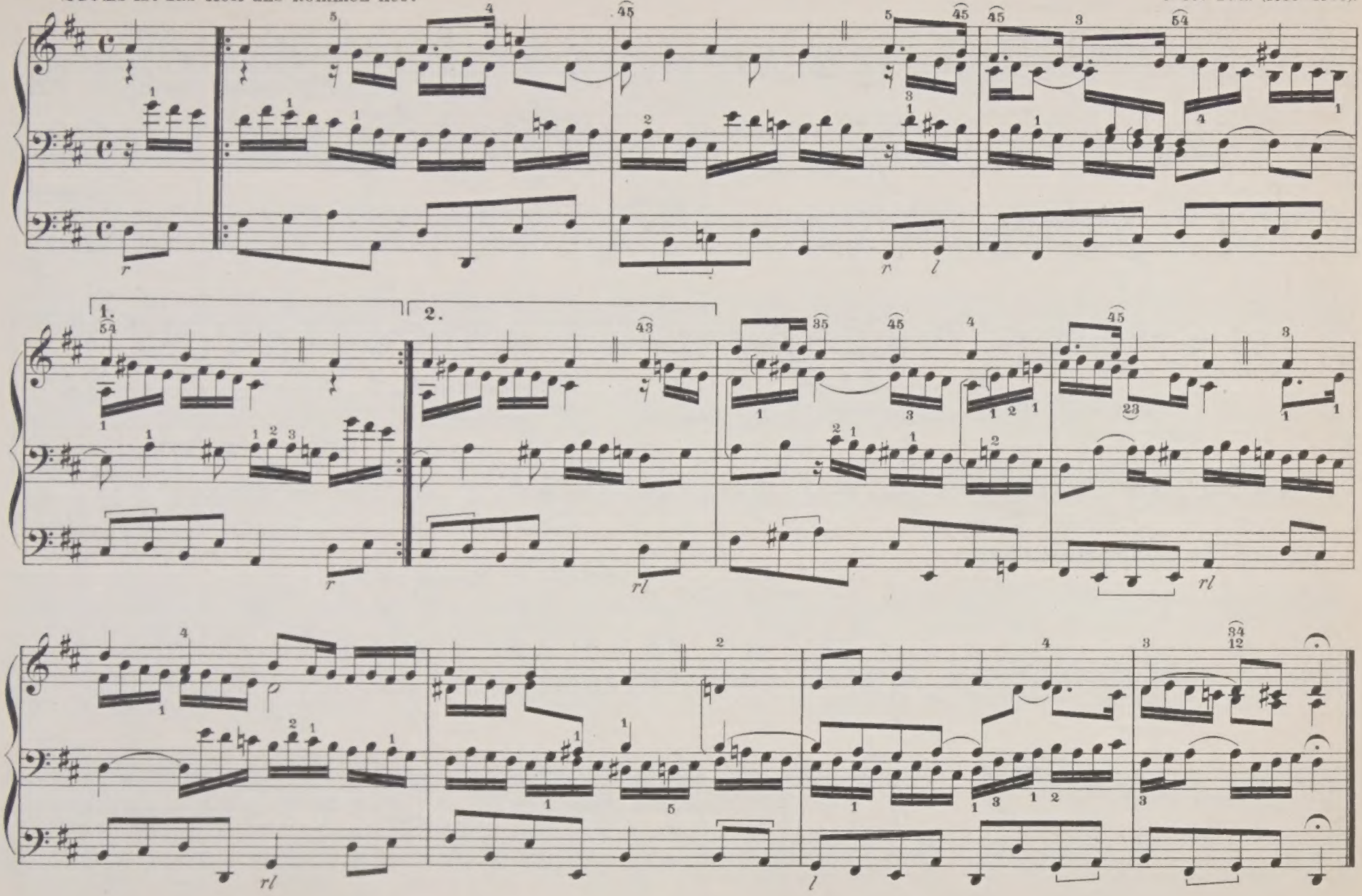


22. Nun sich der Tag geendet hat. C.F. in Tenor. Chr. R. Pfretzschner.



23. Es ist das Heil uns kommen her.

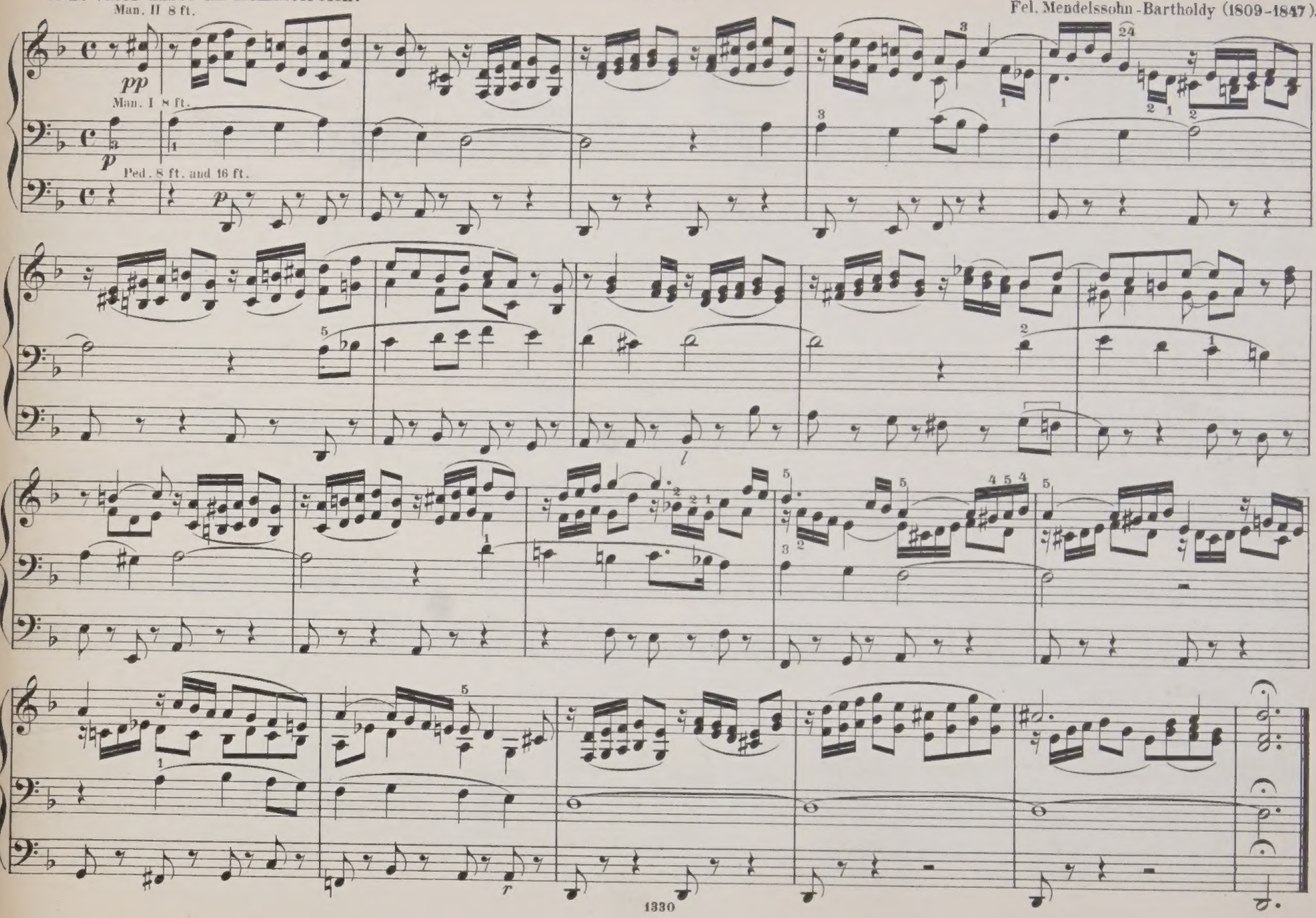
J. Seb. Bach (1685-1750).



24. Vater unser im Himmelreich.

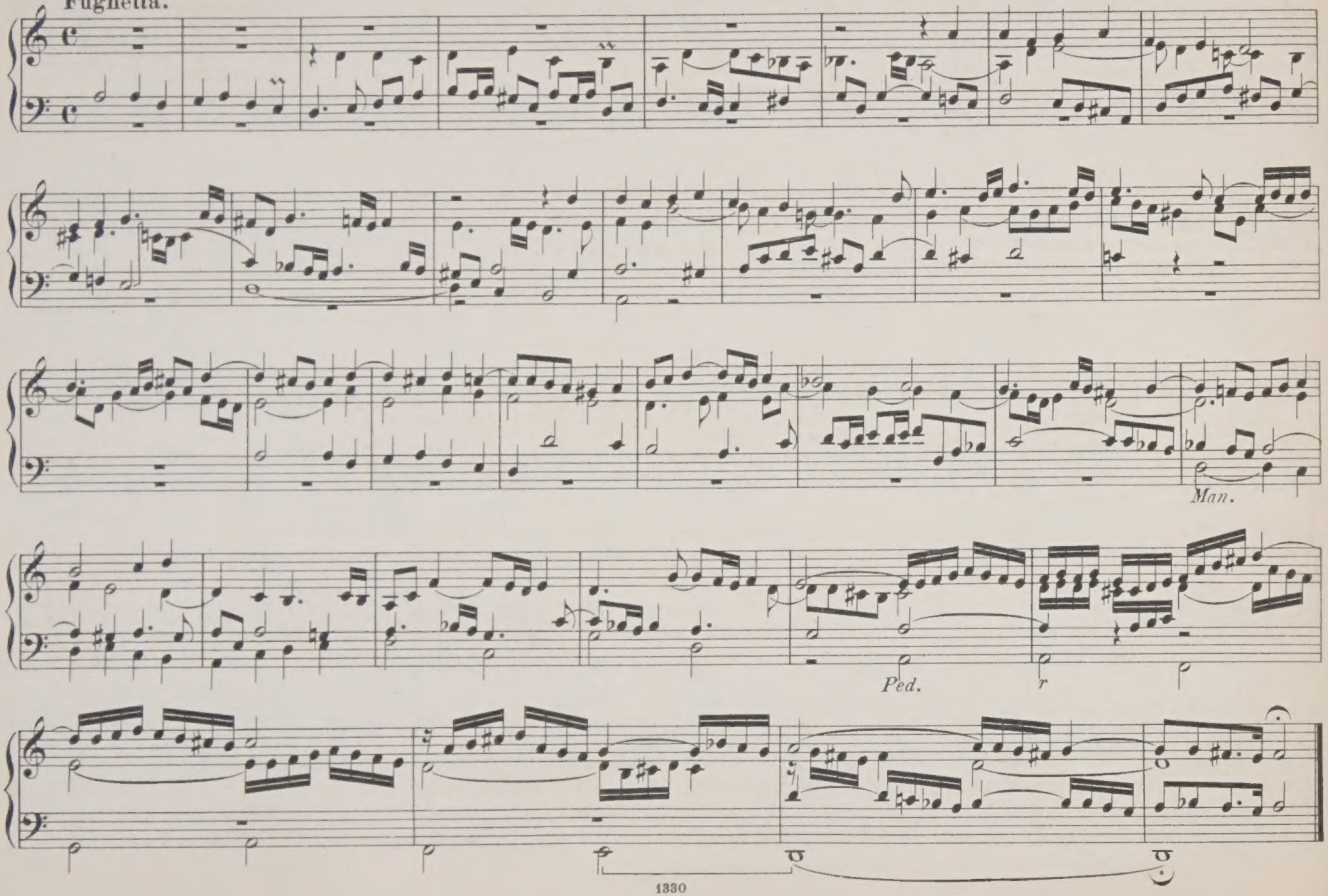
C. F. in Tenor.

Fel. Mendelssohn-Bartholdy (1809–1847).



25. Vater unser im Himmelreich.
Fughetta.

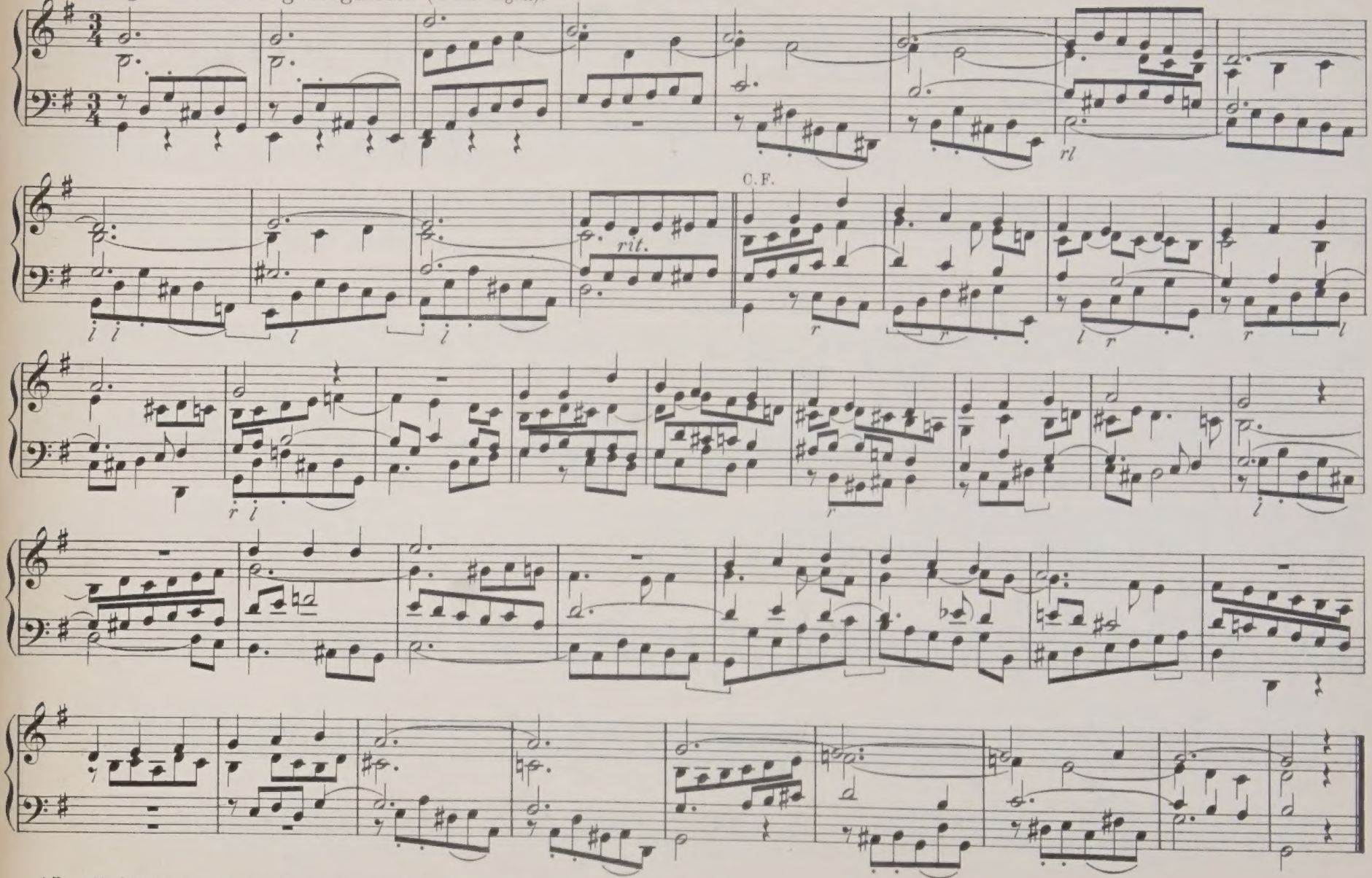
J. Pachelbel (1653–1706).



26. Lobe den Herren, den mächtigen König der Ehren.

Bright and strong Registers (or full organ).

C. F. Engelbrecht. *

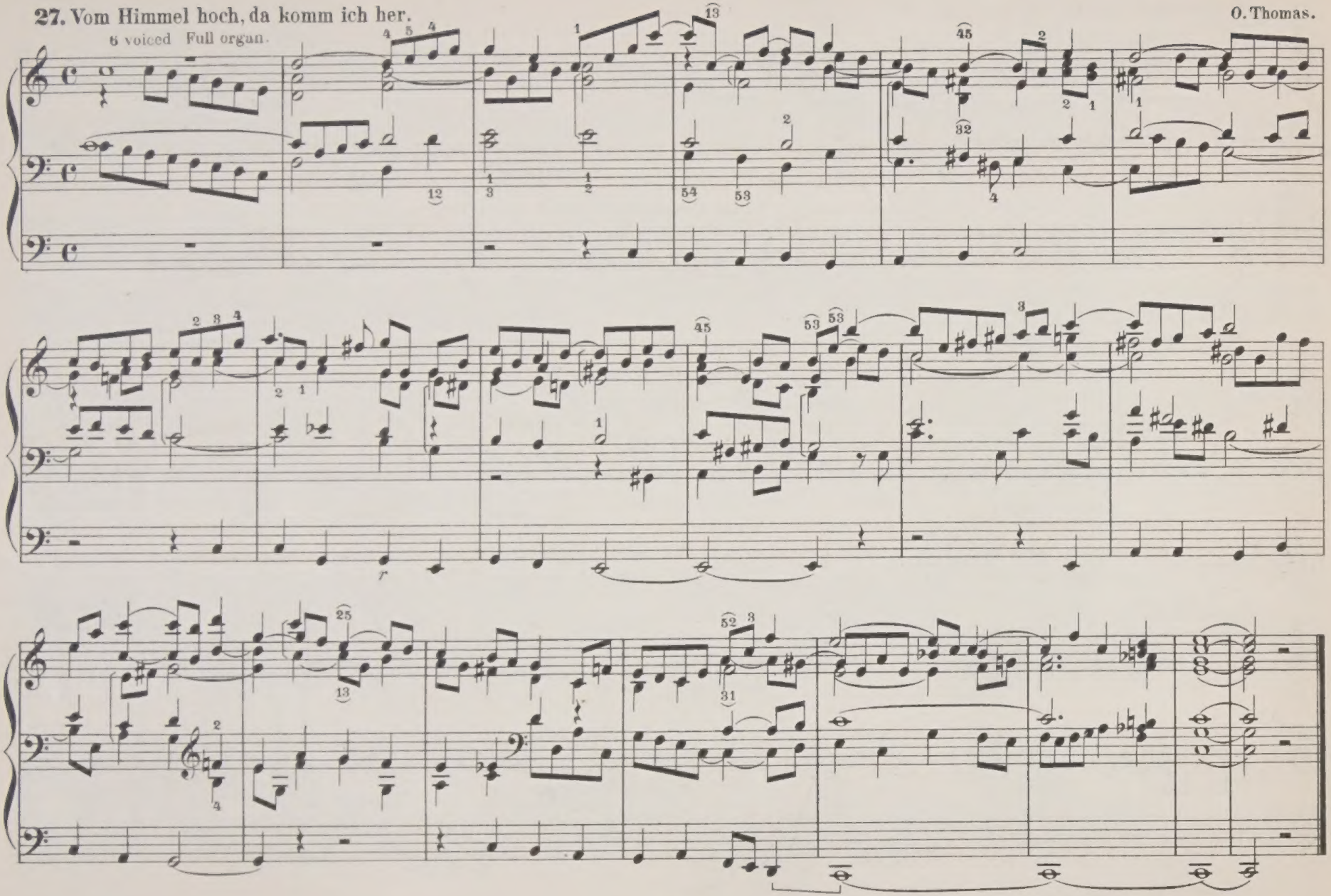


* From his Choral preludes Op. 5 with permission of the publisher Chr. F. Vieweg in Quedlinburg.

27. Vom Himmel hoch, da komm ich her.

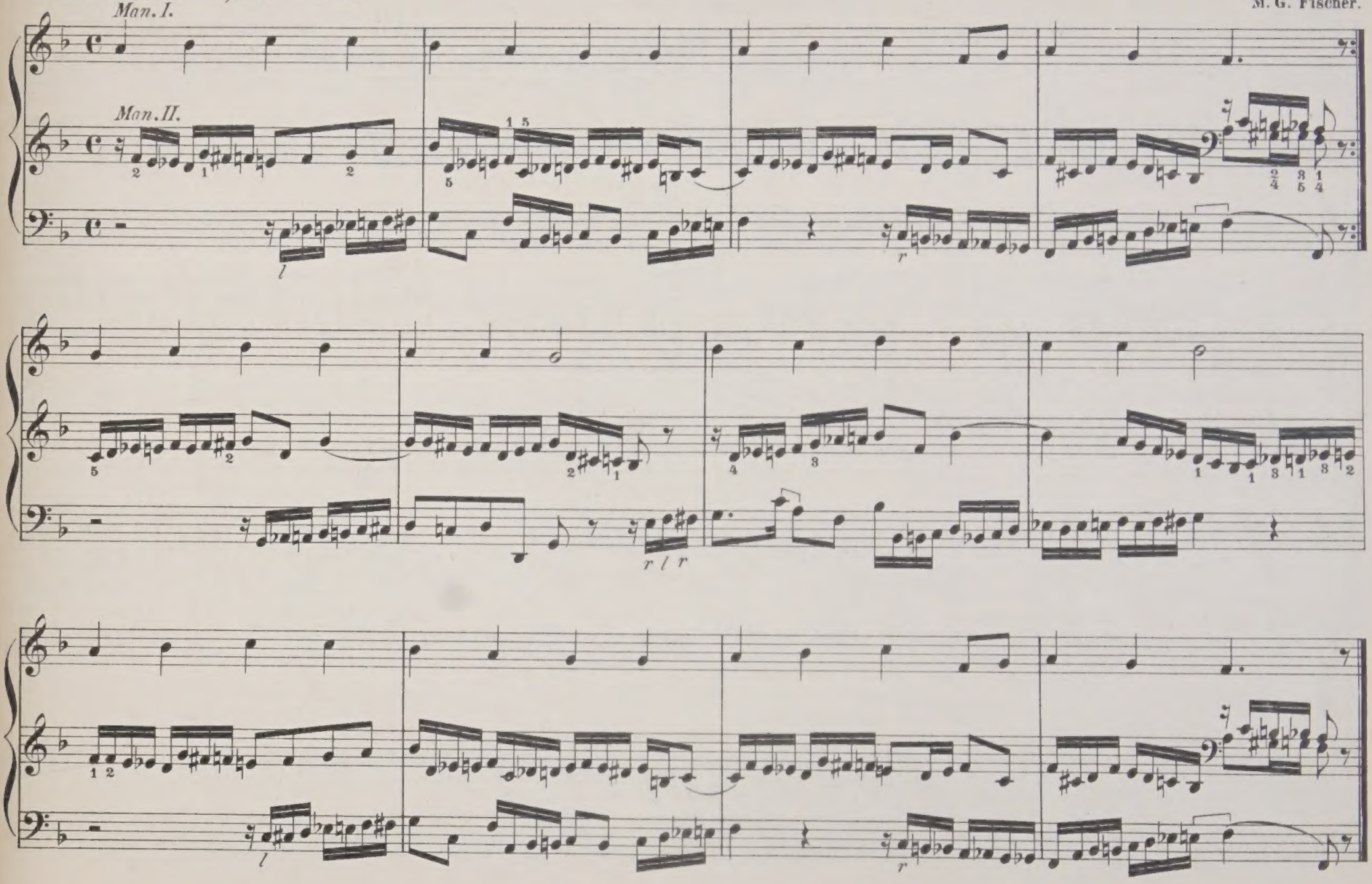
O. Thomas.

6 voiced Full organ.

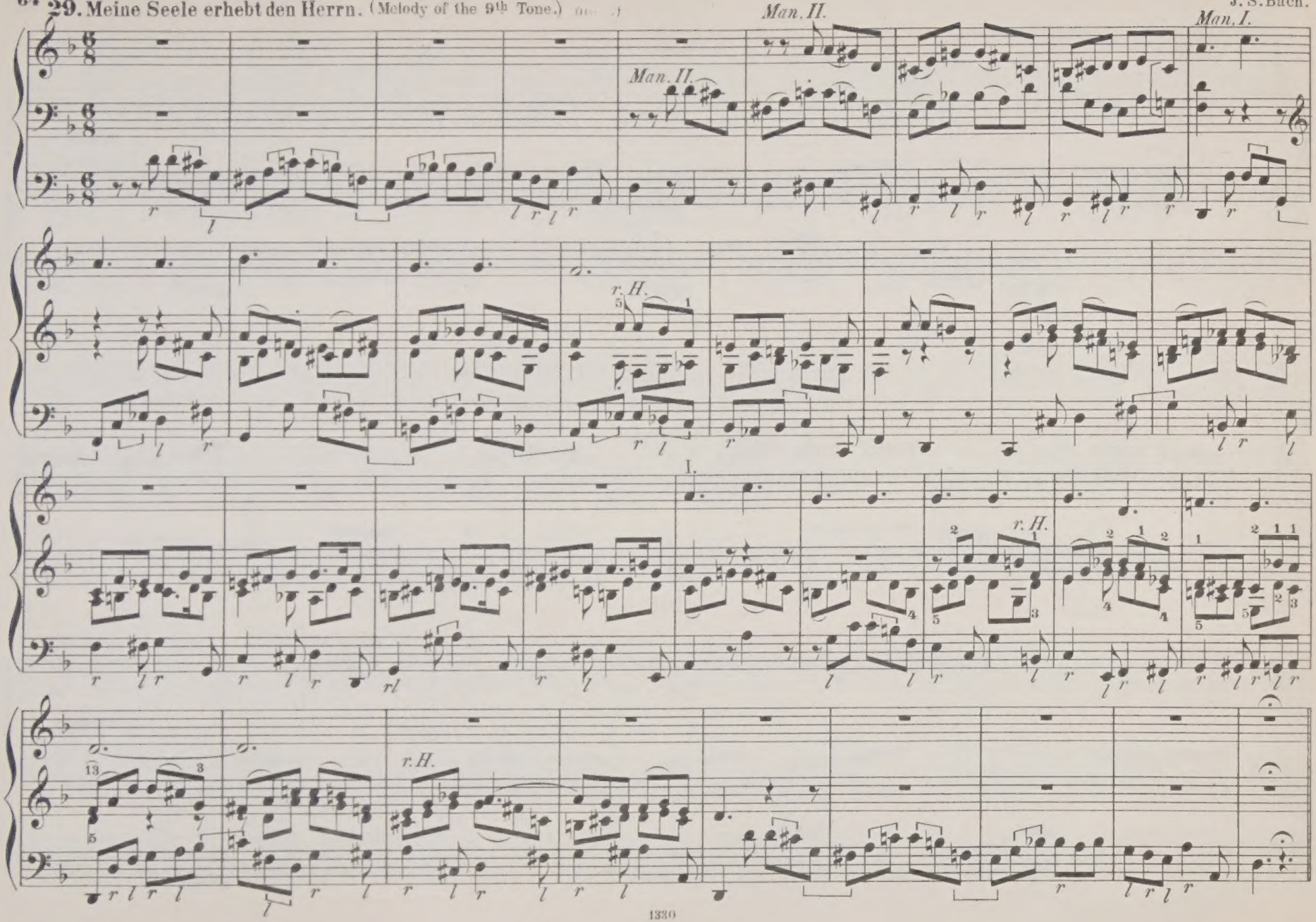


28. Werde munter, mein Gemüte.

M. G. Fischer.



29. Meine Seele erhebt den Herrn. (Melody of the 9th Tone.)

J. S. Bach.

Part IV.

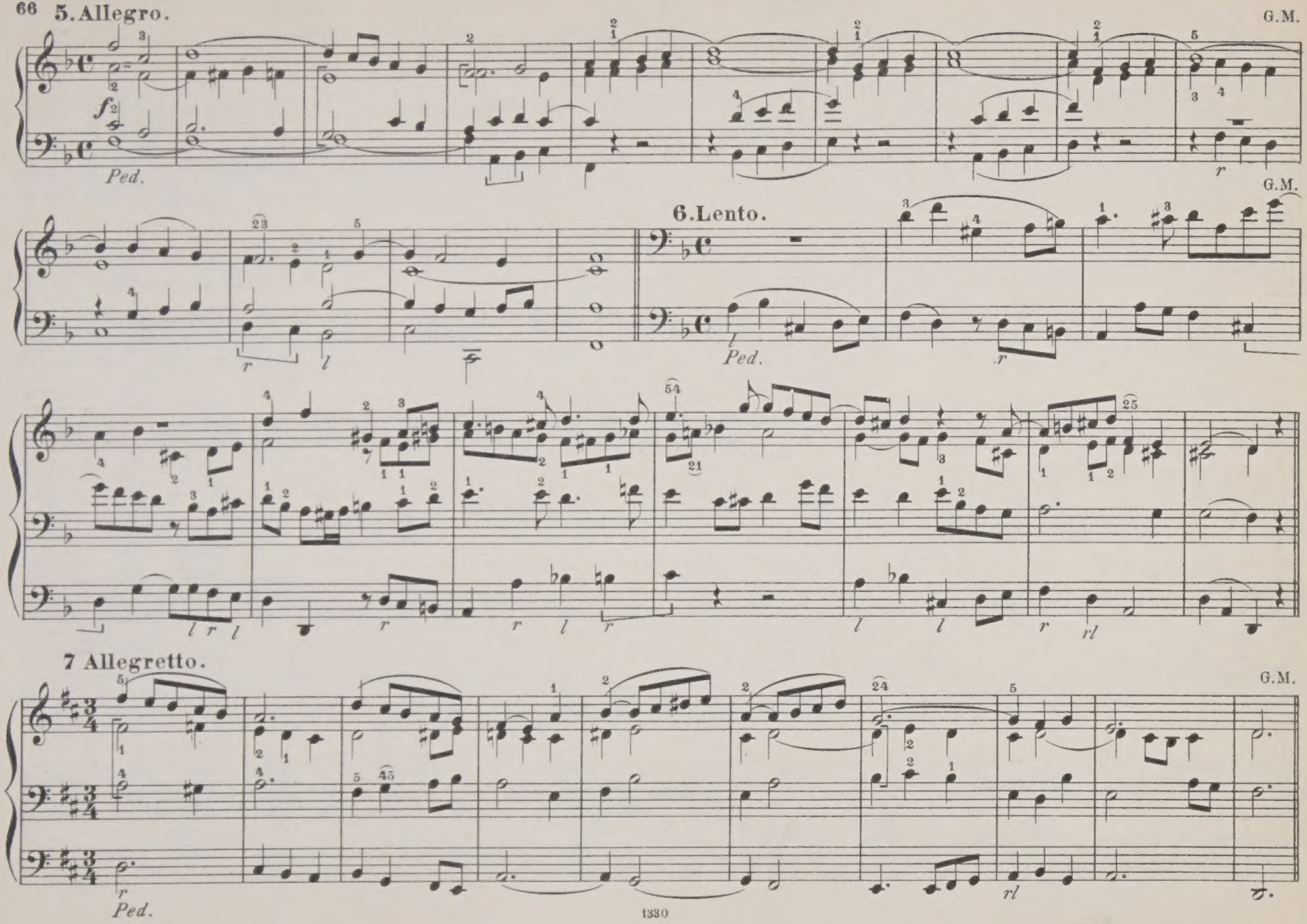
Different pieces for study and Church use.

1. Allegro. G.M.

2. Moderato. G.M.

3. Andante. G.M.

4. Andante. G.M.


5. Allegro.
G.M.
Ped.
G.M.
6. Lento.
Ped.
7 Allegretto.
G.M.
Ped.
rl

8. Andante.

G.M.

Ped.

9. Allegro.

G.M.

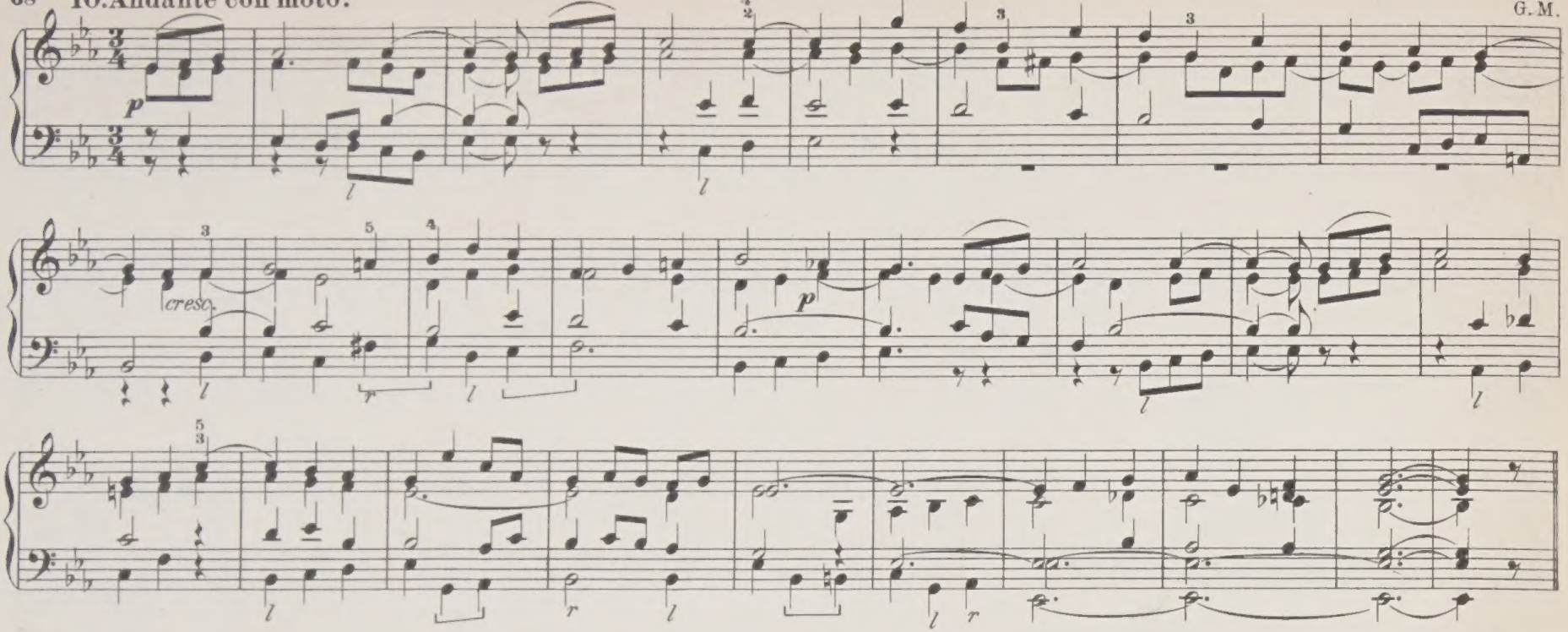
mf

riten.

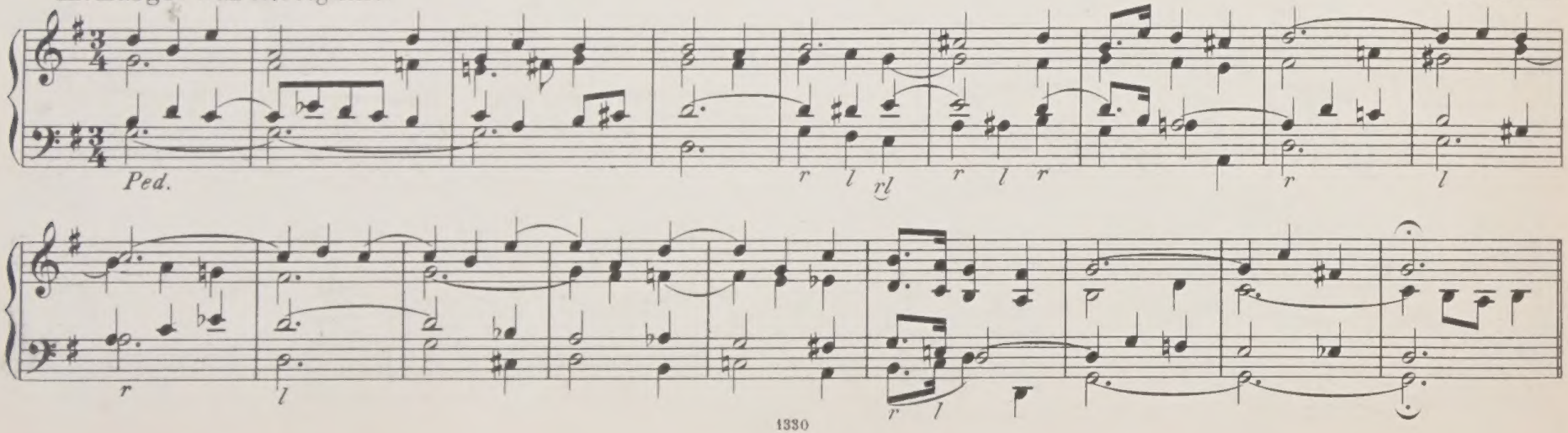
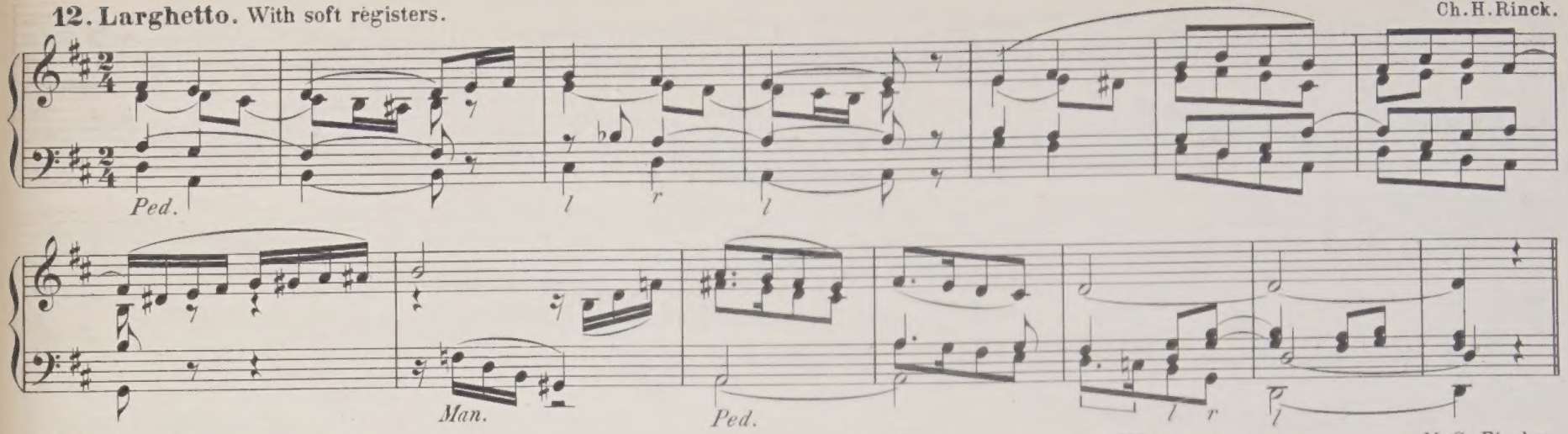
1330

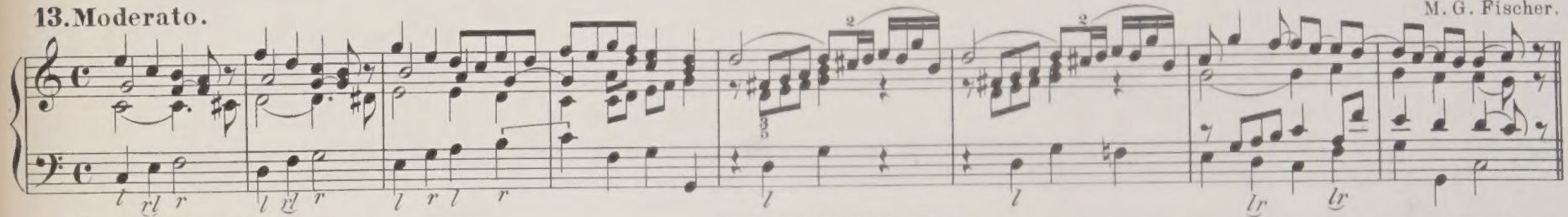
10. Andante con moto.

G. M.

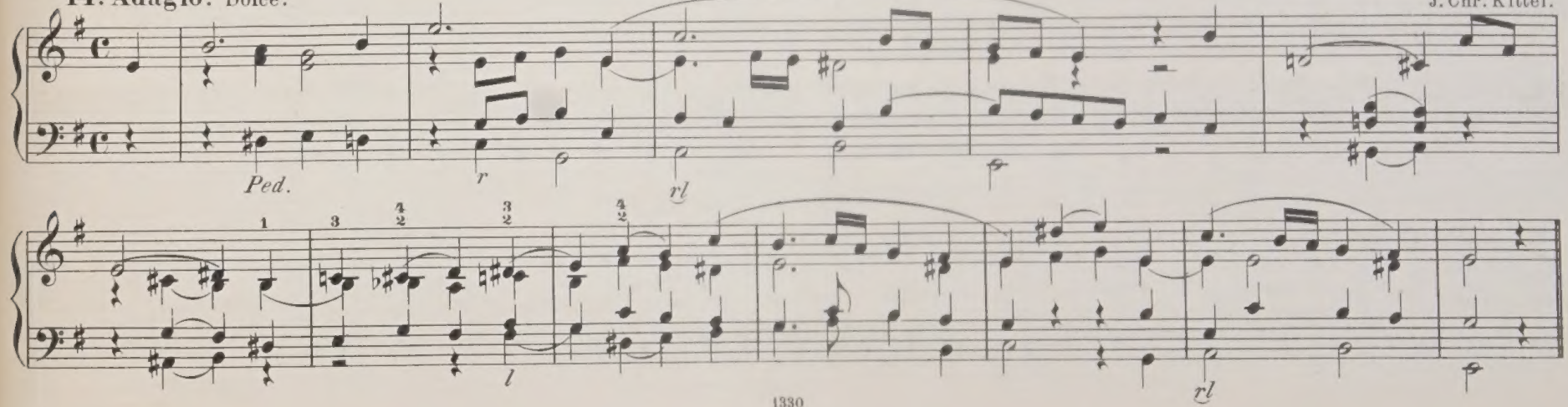


11. Largo. With soft registers.

Ch. H. Rinck.

12. Larghetto. With soft registers. Ch. H. Rinck.

13. Moderato. M. G. Fischer.

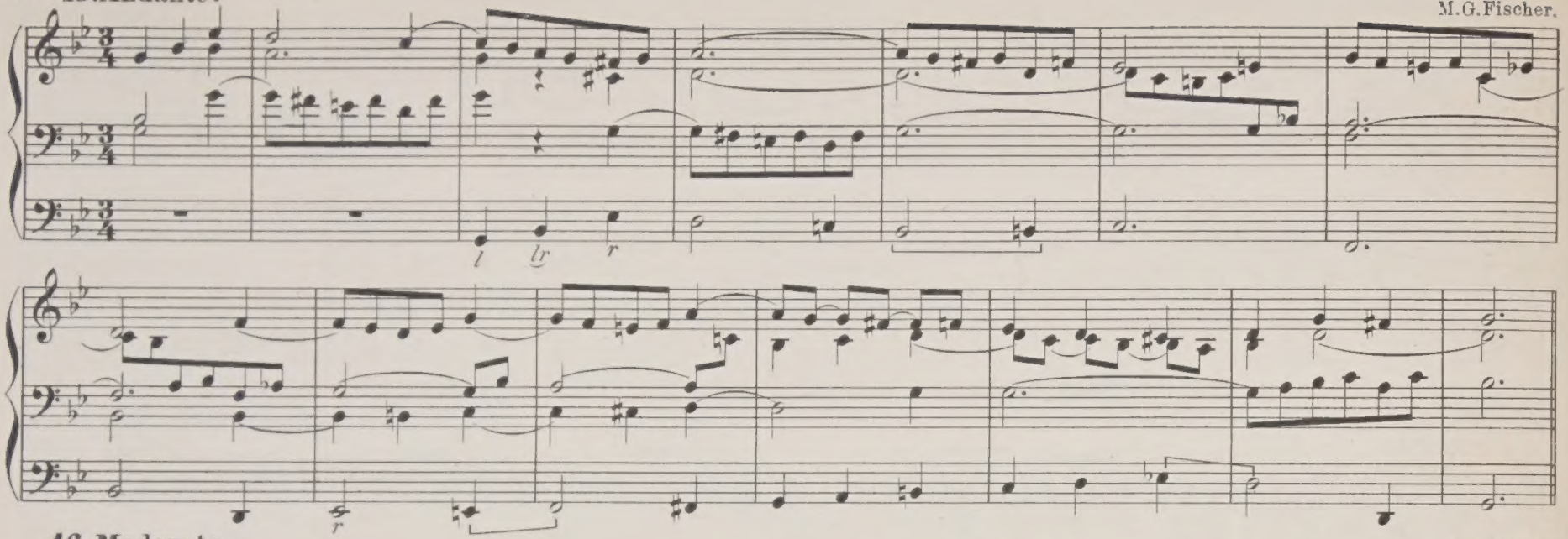


14. Adagio. Dolce. J. Chr. Kittel.

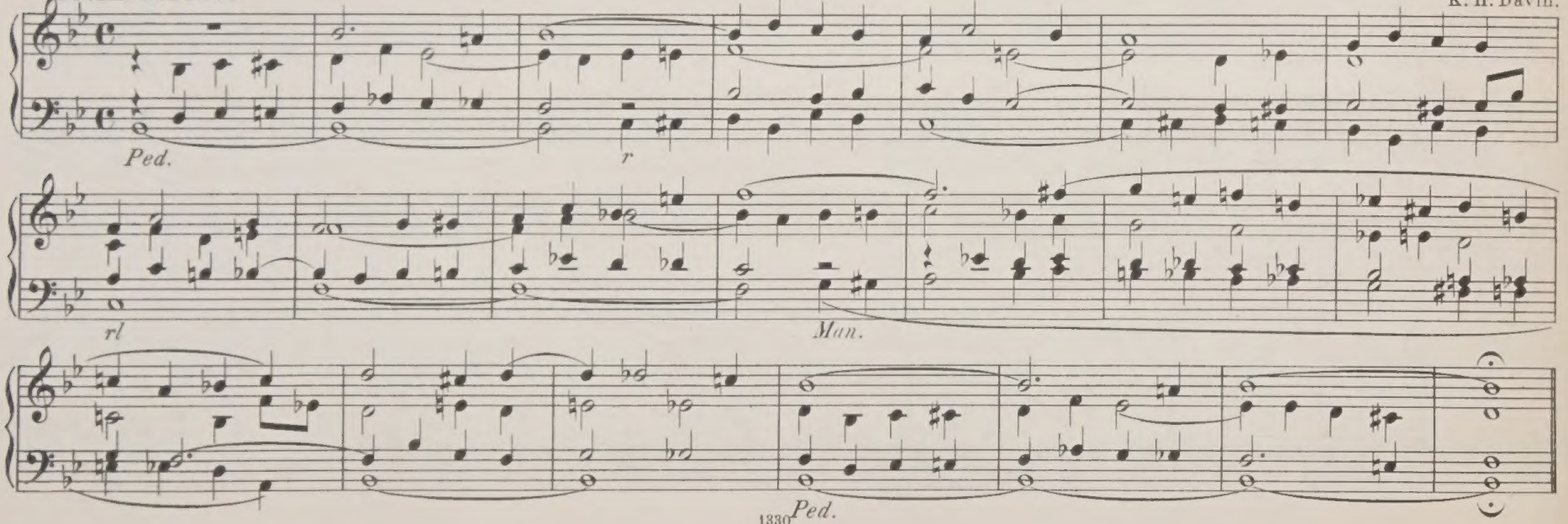


15. Andante.

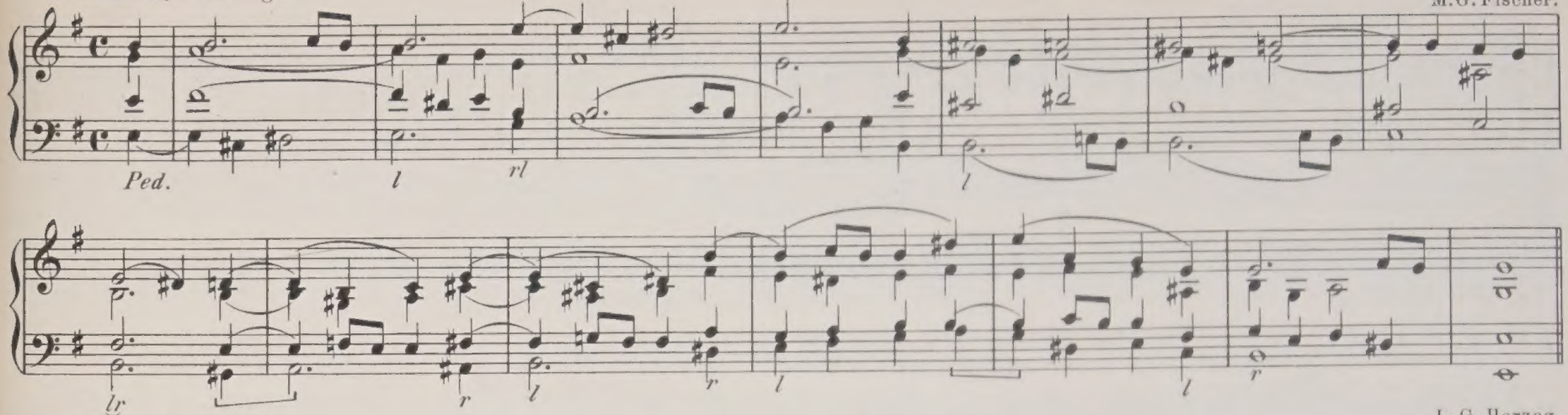
M. G. Fischer.



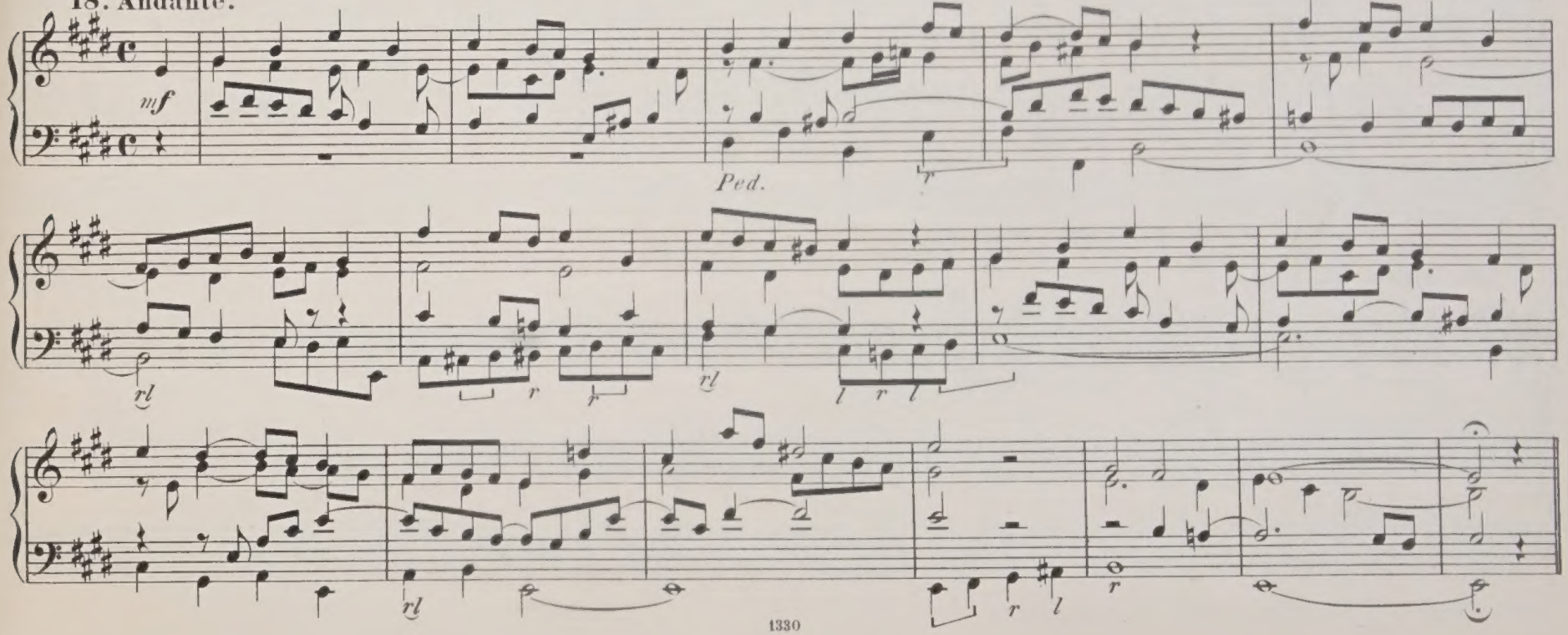
16. Moderato.

K. H. Davin.

17. Mesto. Full-Organ.

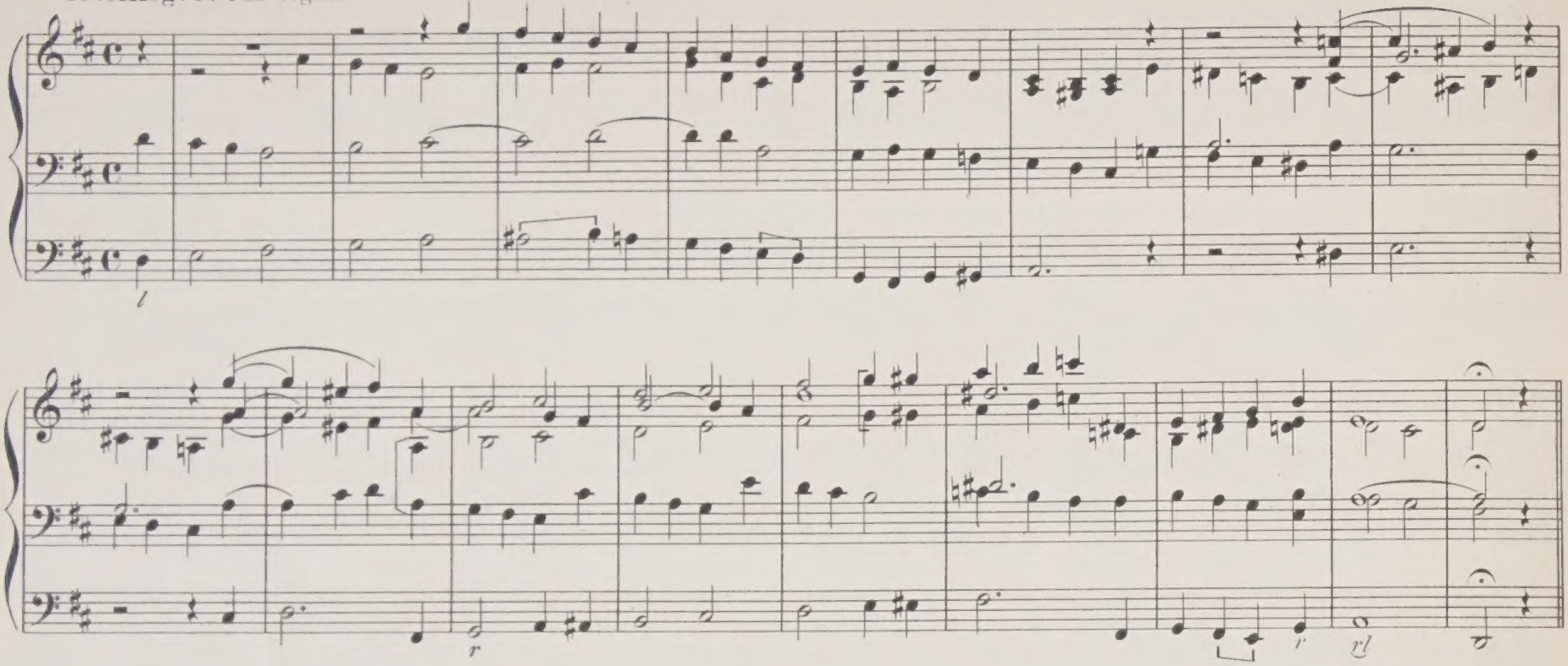
M.G. Fischer.



18. Andante.

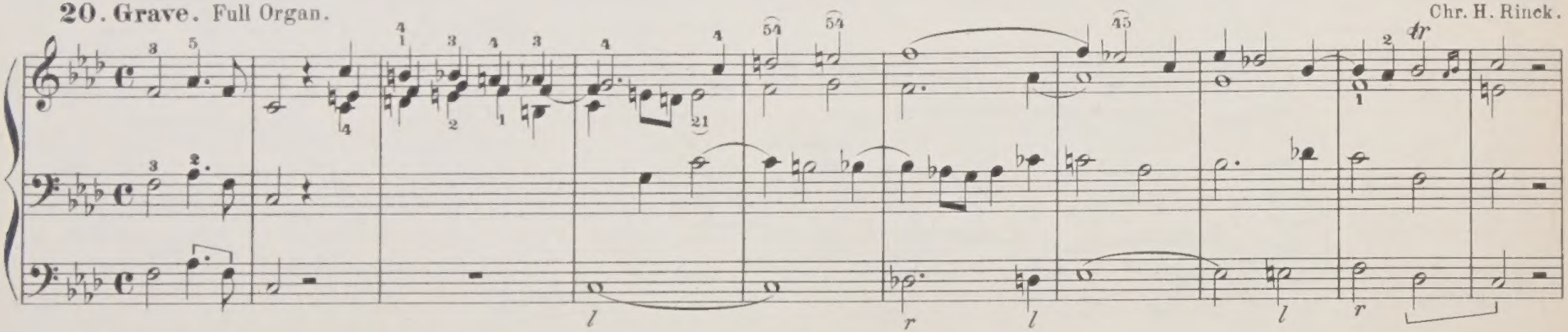
J. G. Herzog.

19. Allegro. Full Organ.

M. Brosig.*

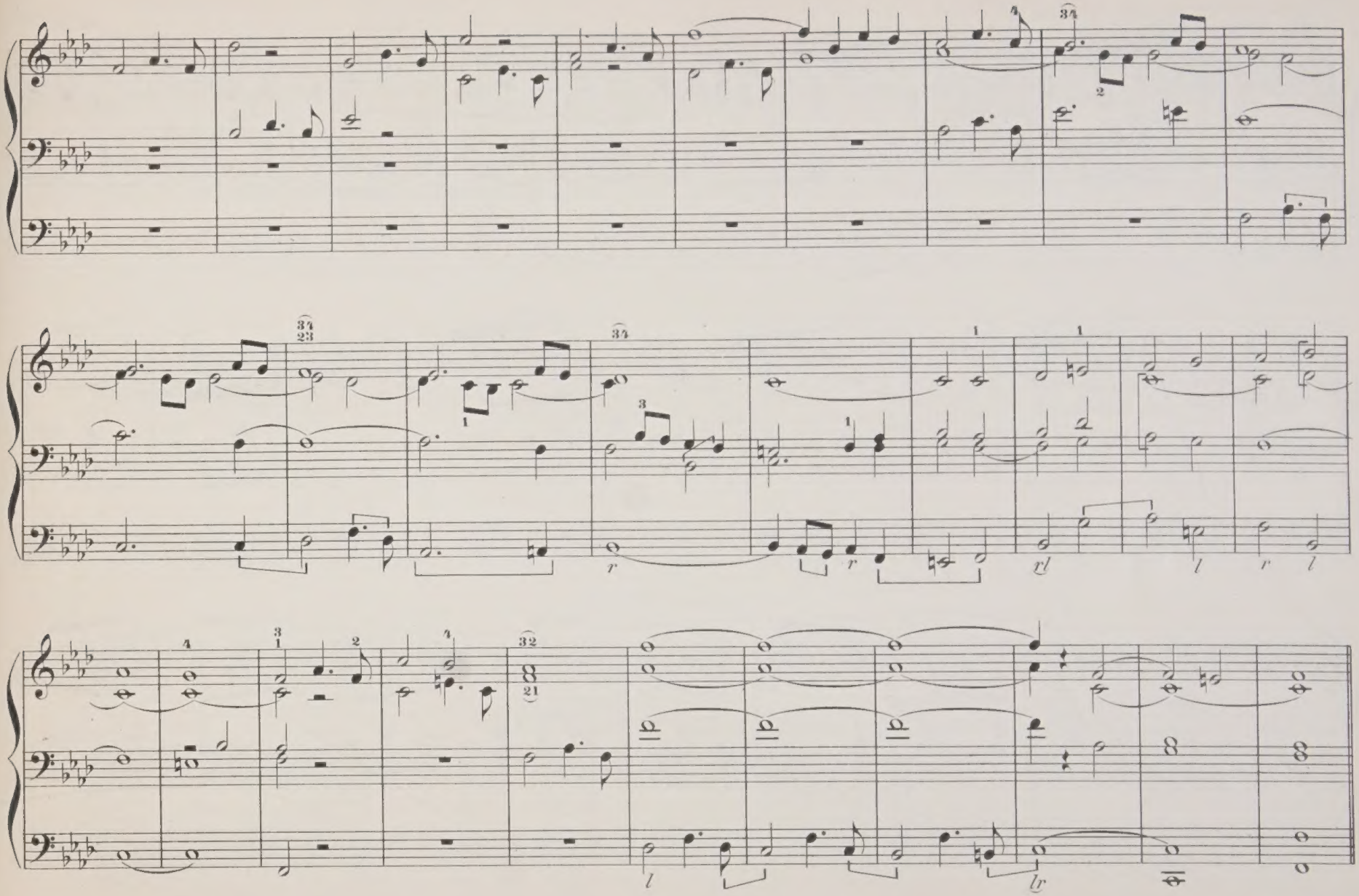


20. Grave. Full Organ.

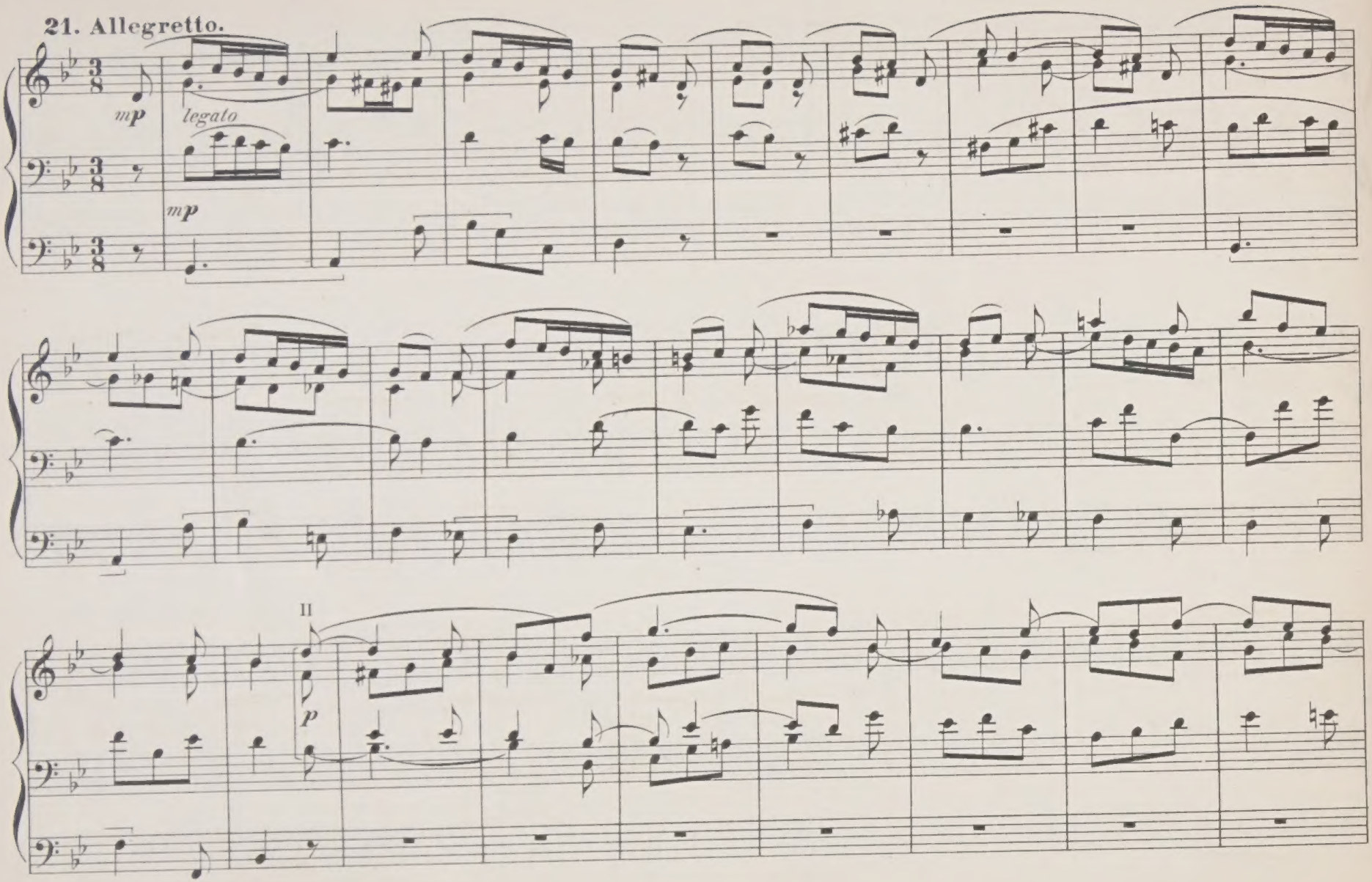
Chr. H. Rinck.

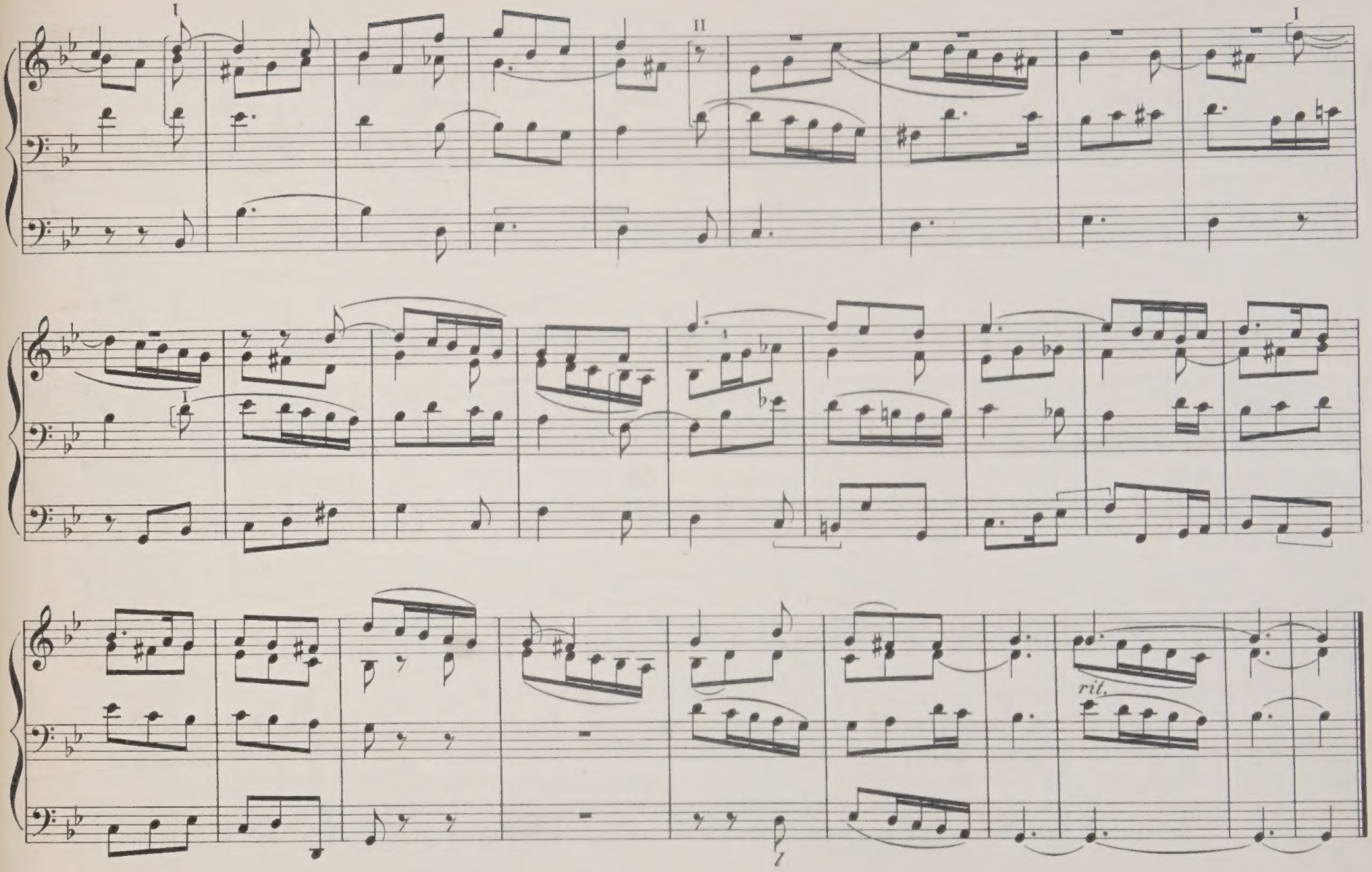


* From Opus 32 with permission of the publisher F. E. C. Leuckart.



21. Allegretto.



*From Op. 134. Leipzig, by J. Rieter-Biedermann.

I
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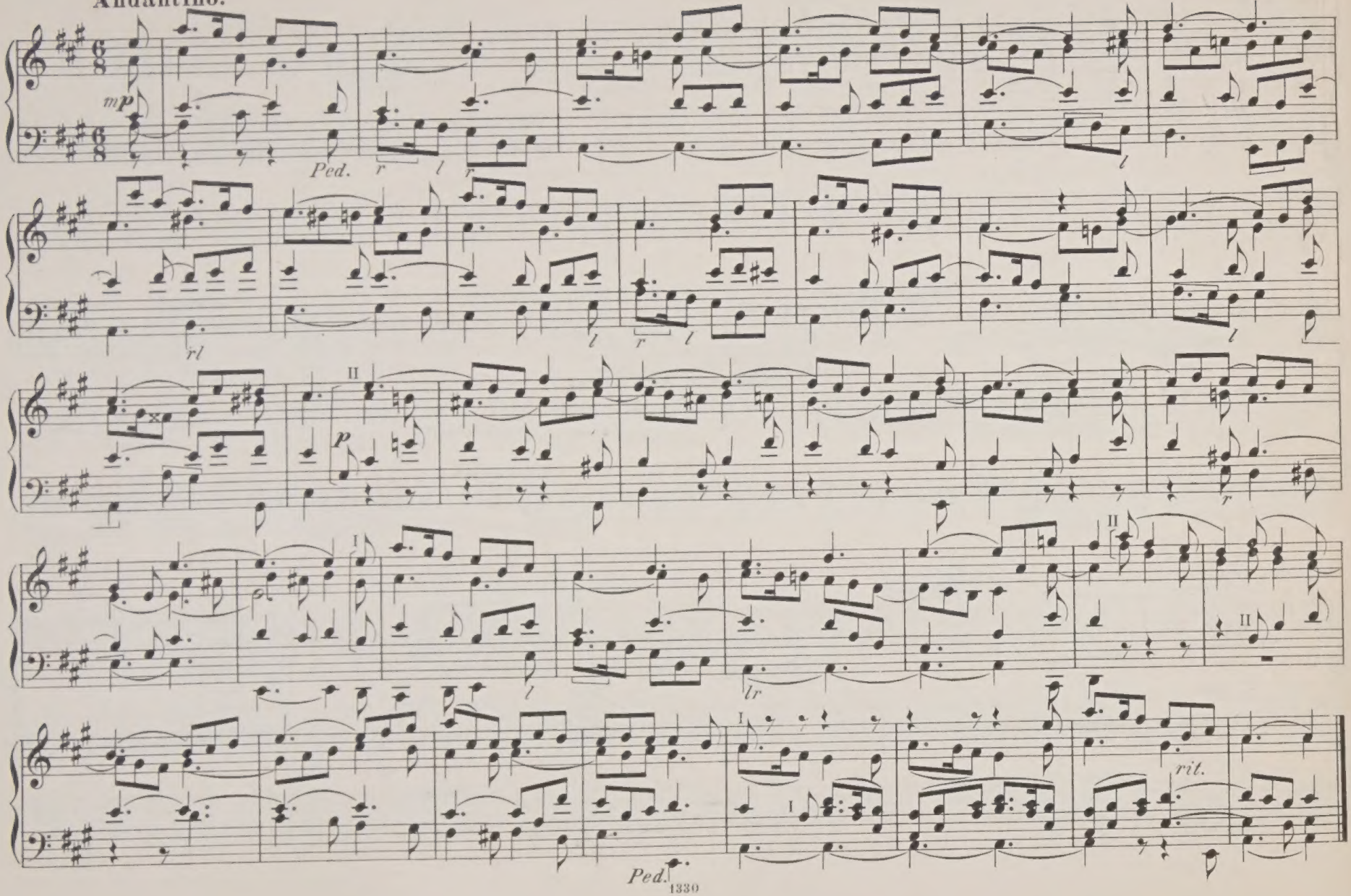
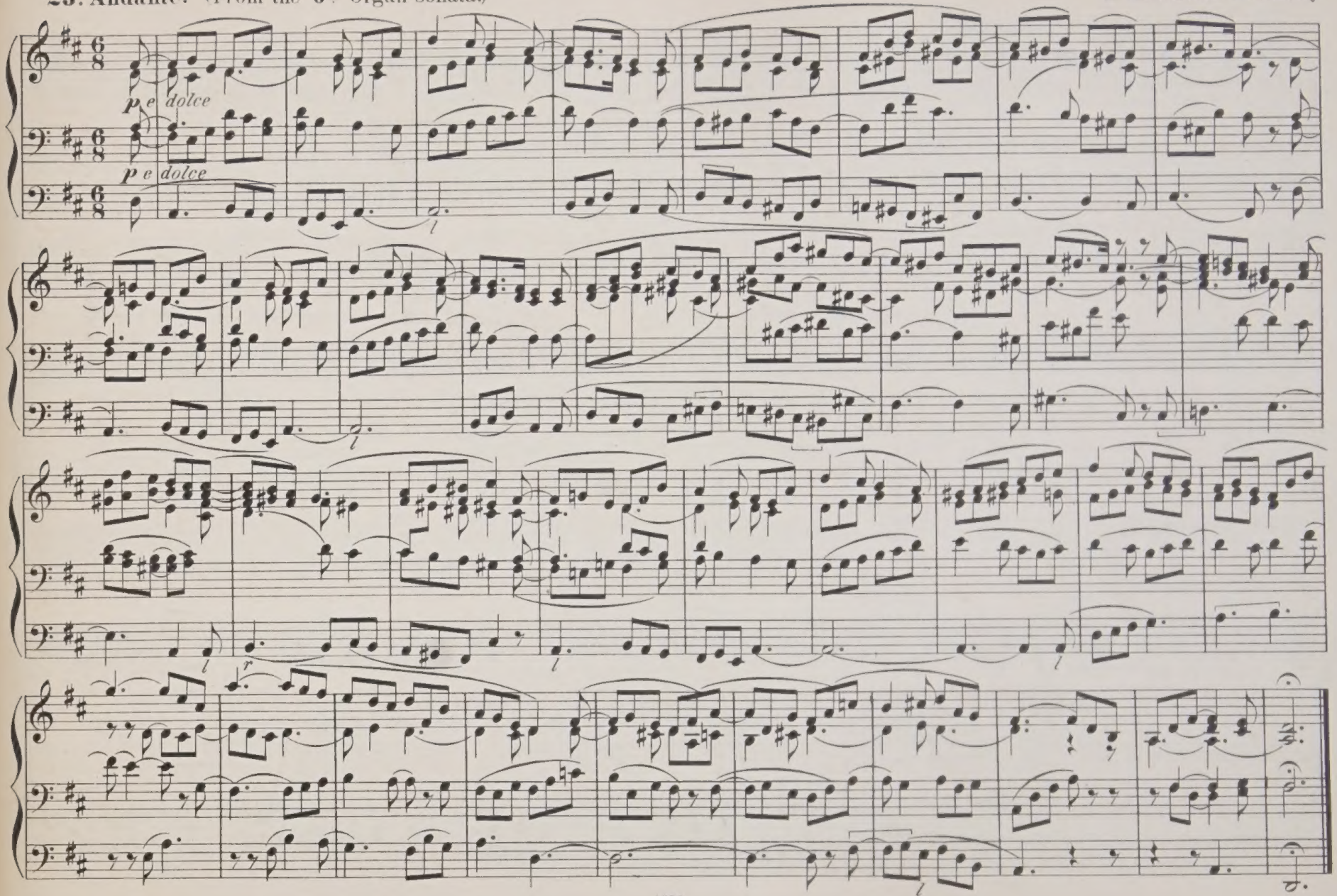
22. PASTORALE.

Andantino.

G. Merkel.

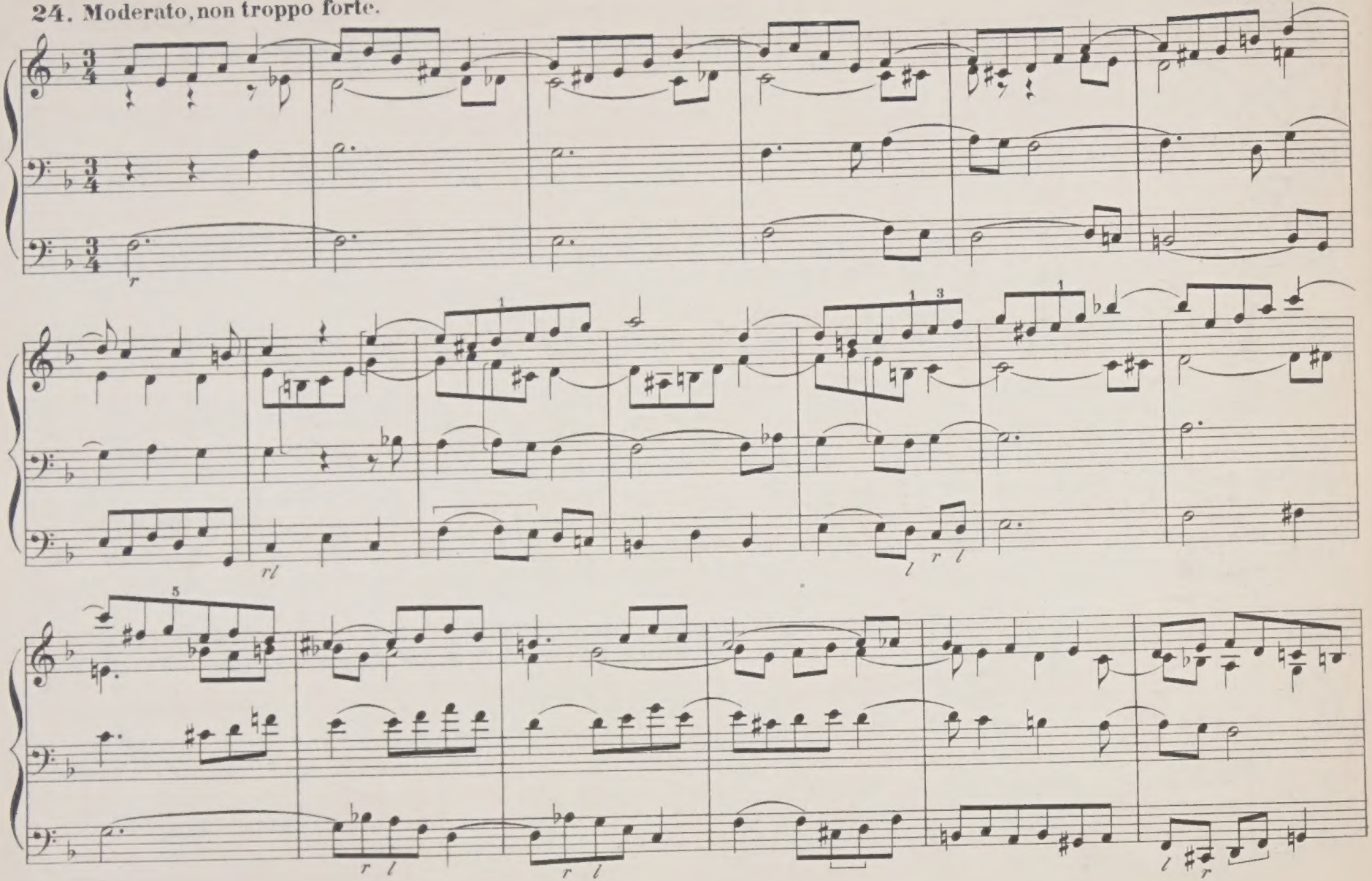


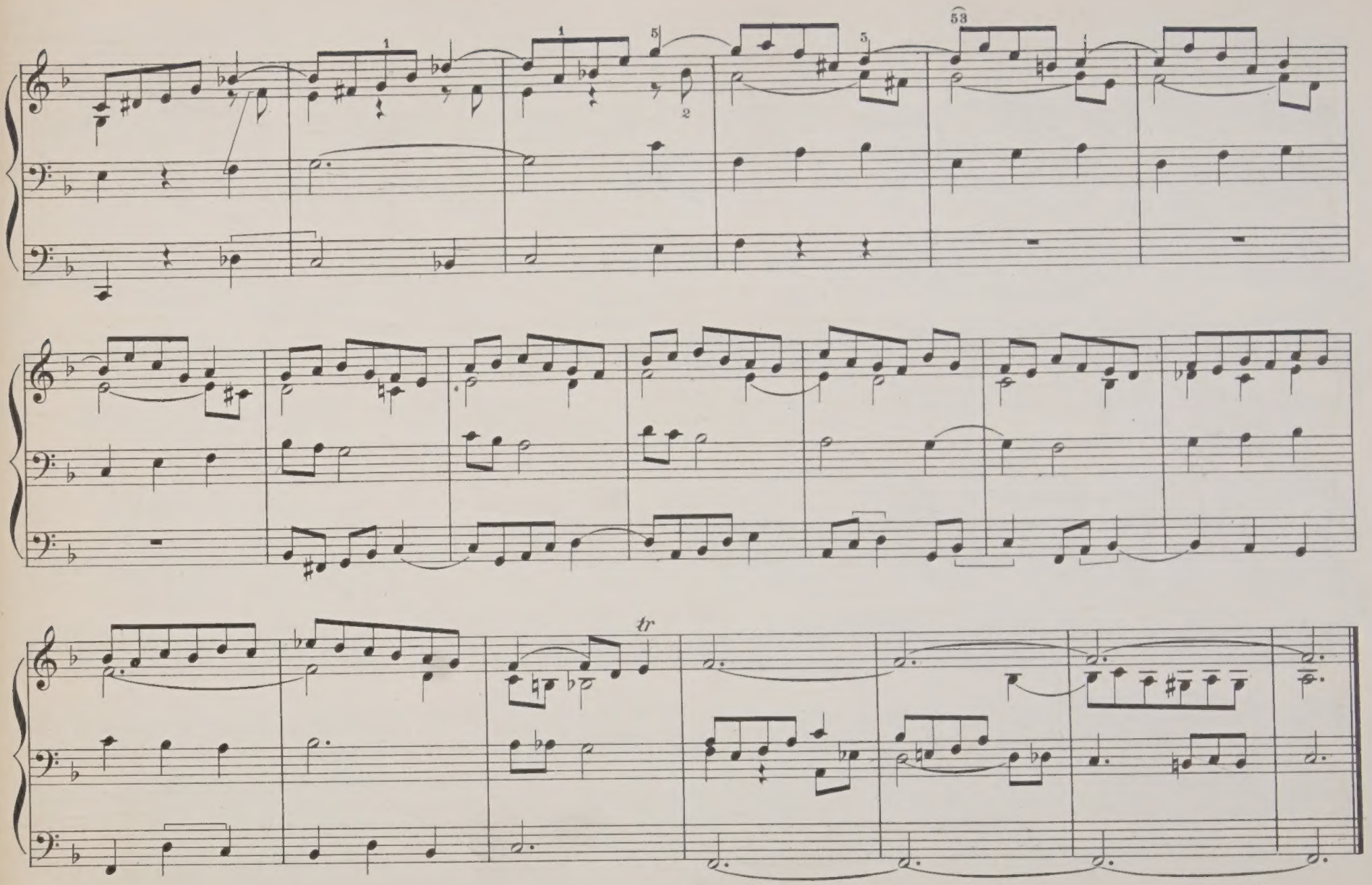
23. Andante. (From the 6th Organ sonata.) F. Mendelssohn-Bartholdy.



M. G. Fischer.

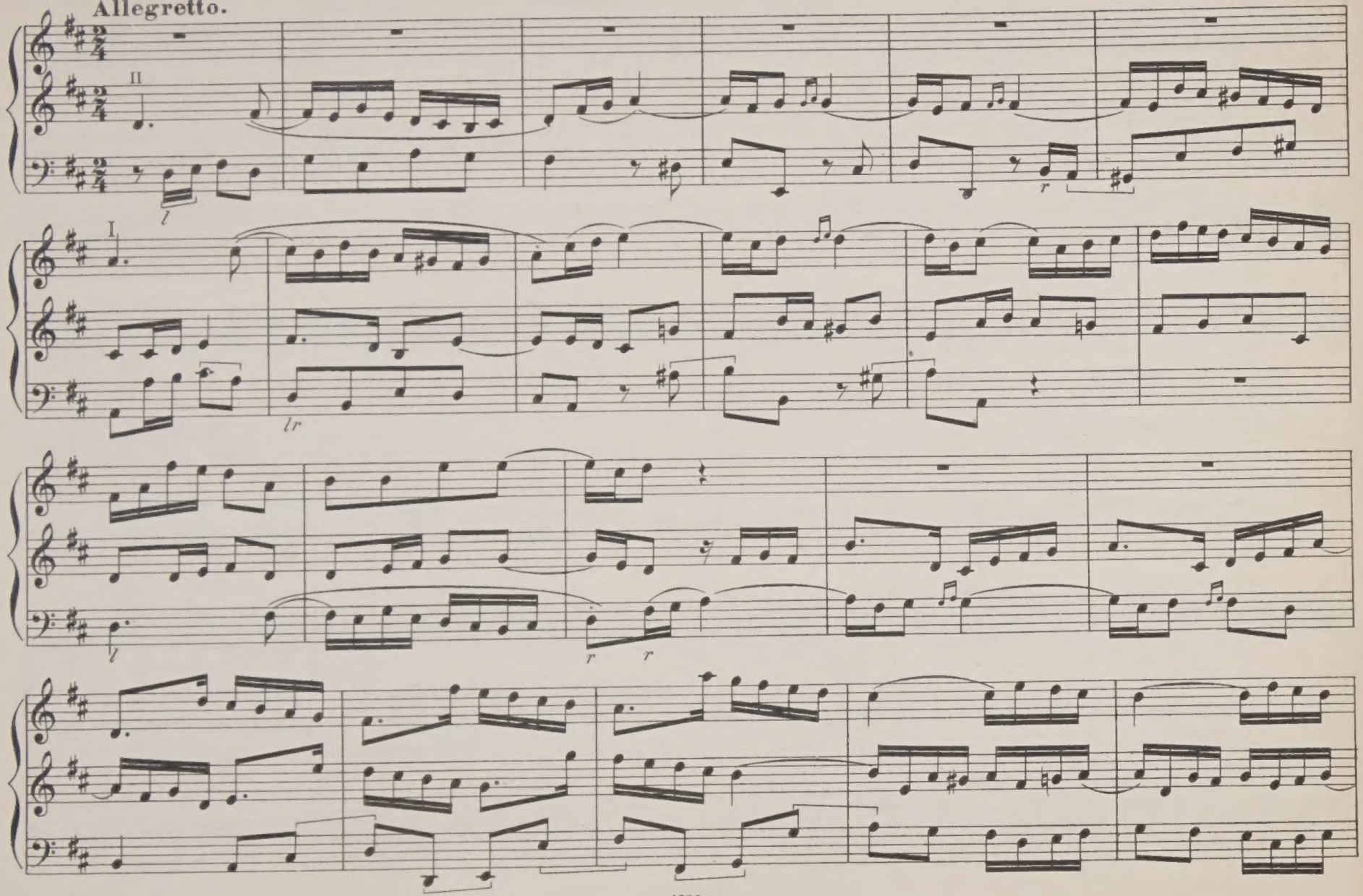
24. Moderato, non troppo forte.

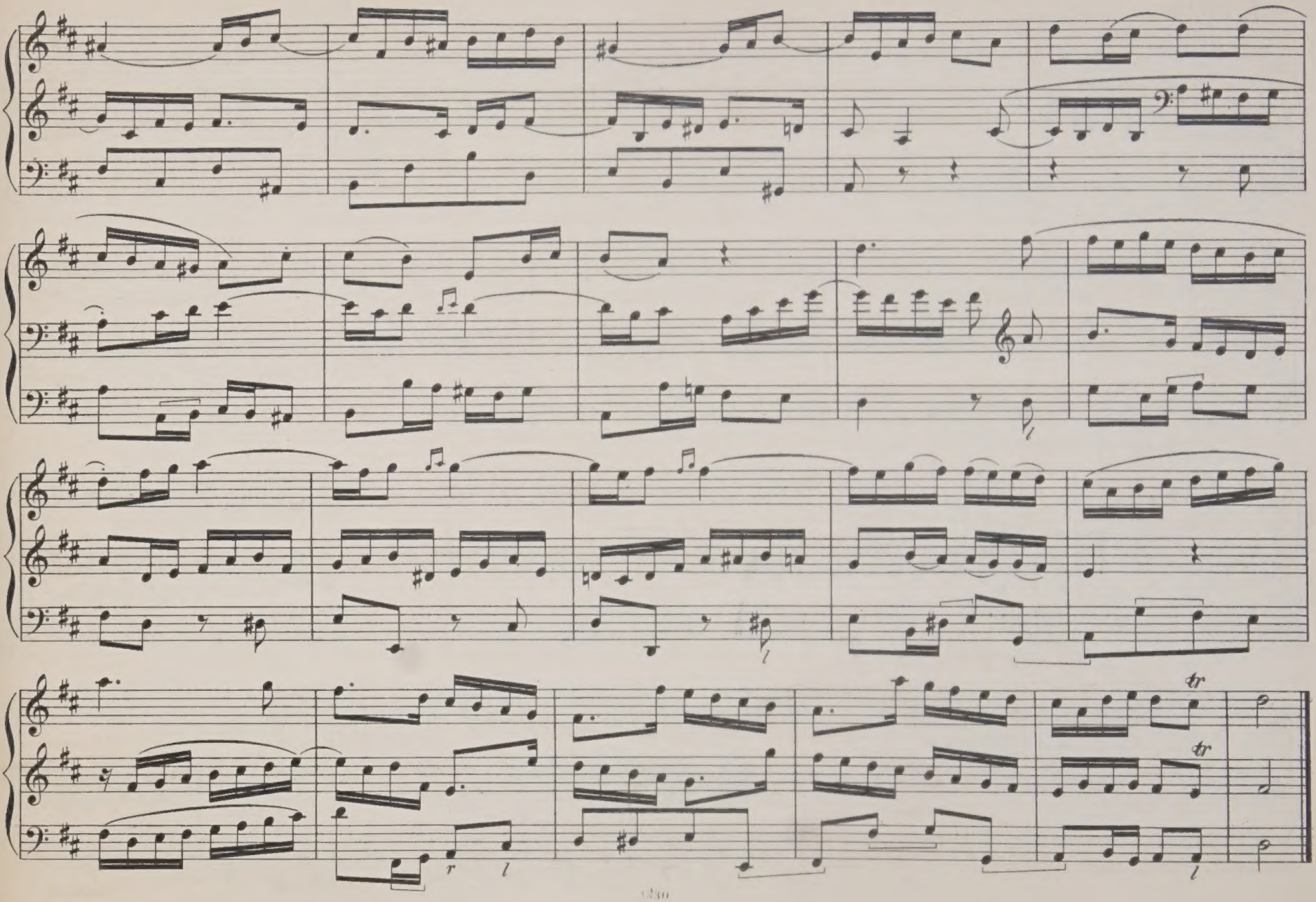



53
tr

25. TRIO.

Allegretto.

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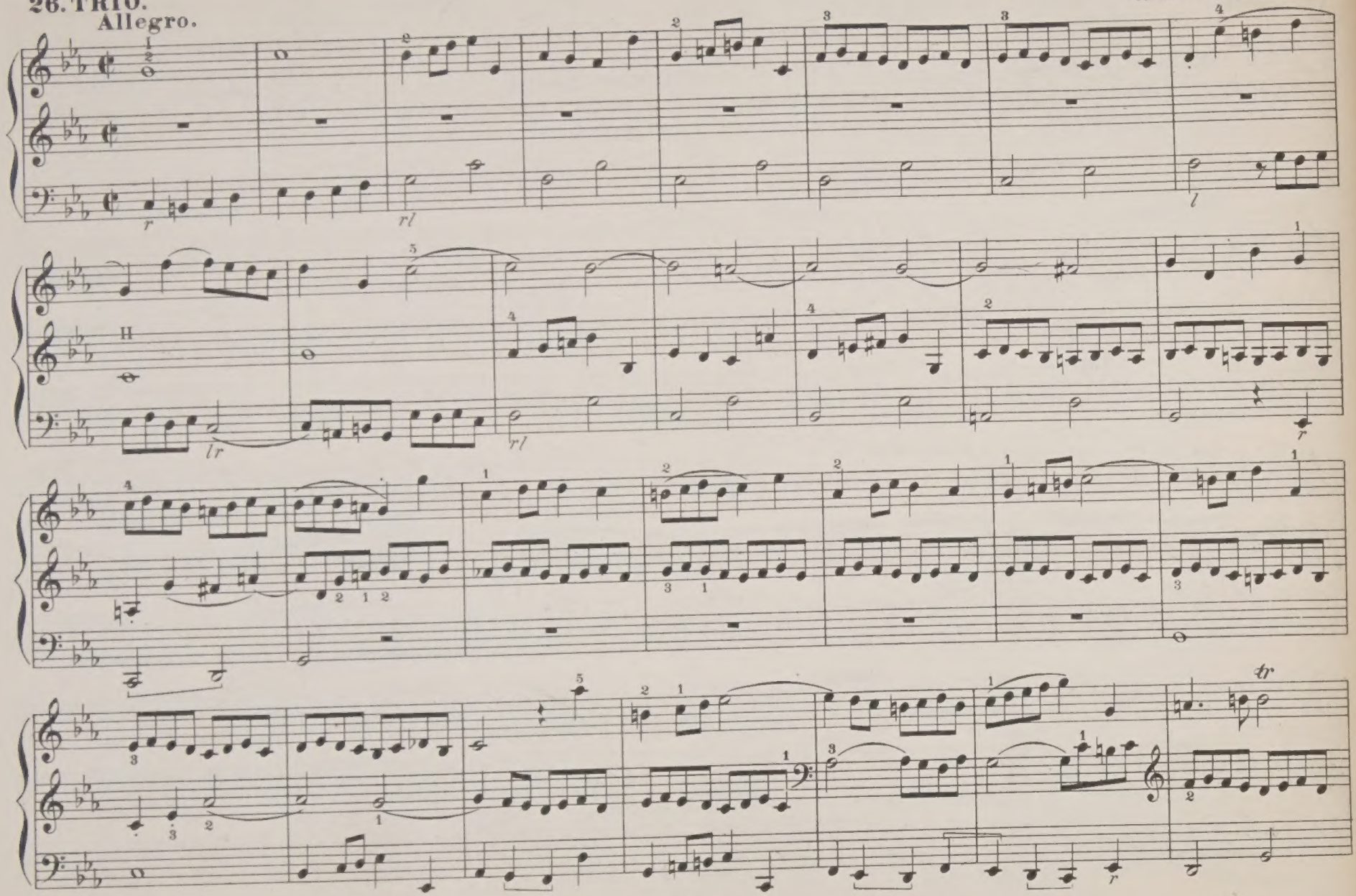
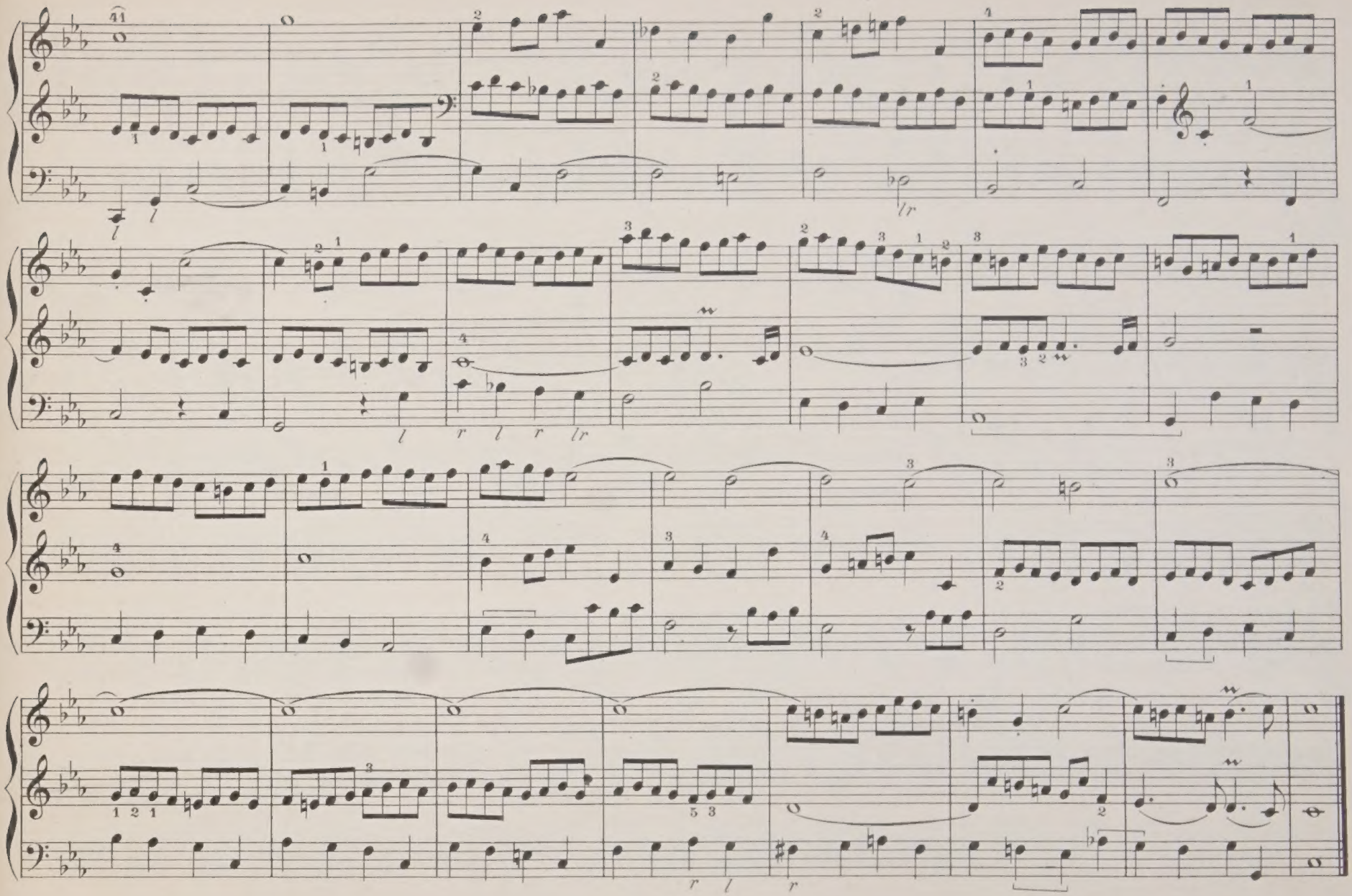
26. TRIO.

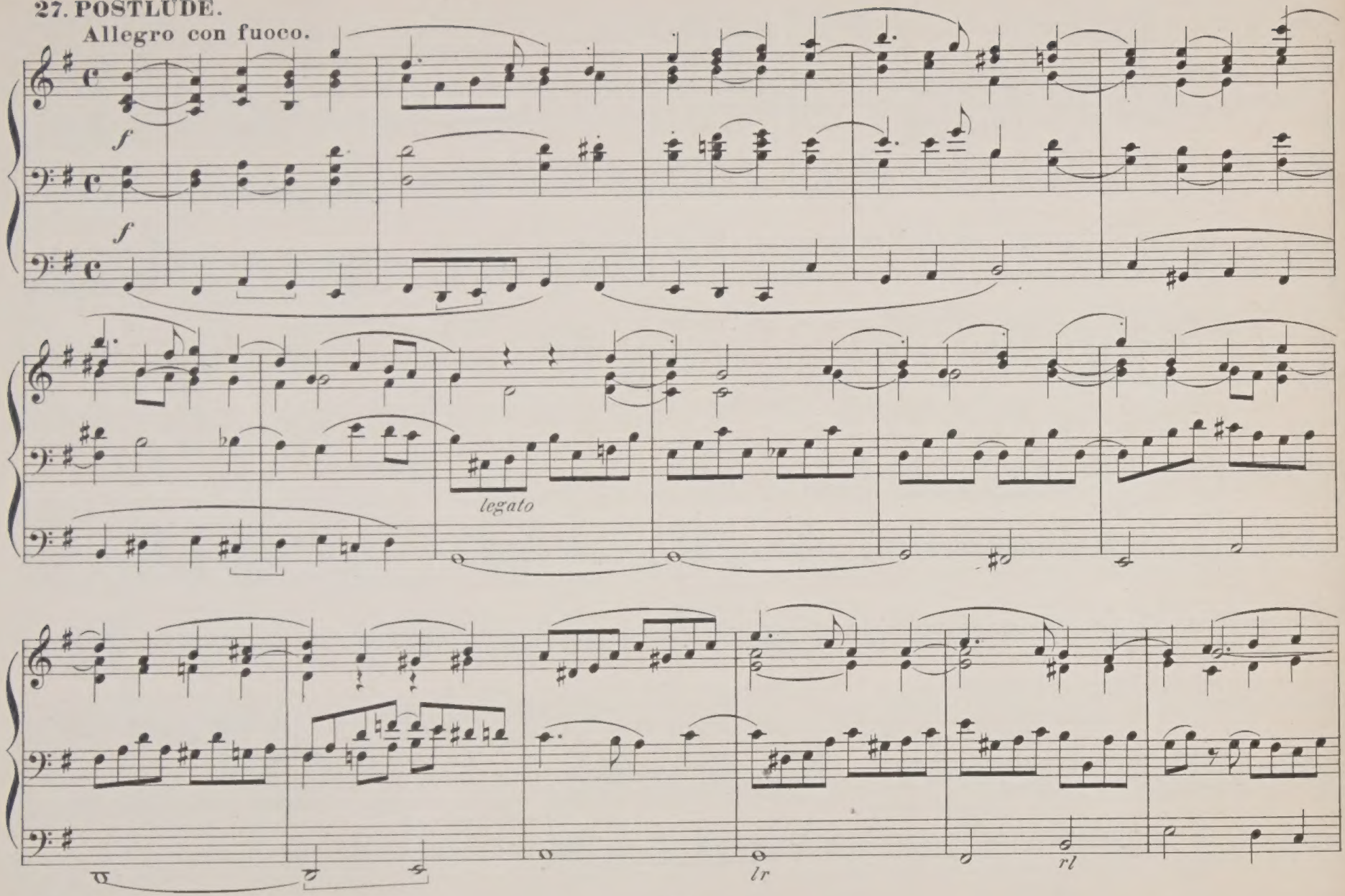
Allegro.



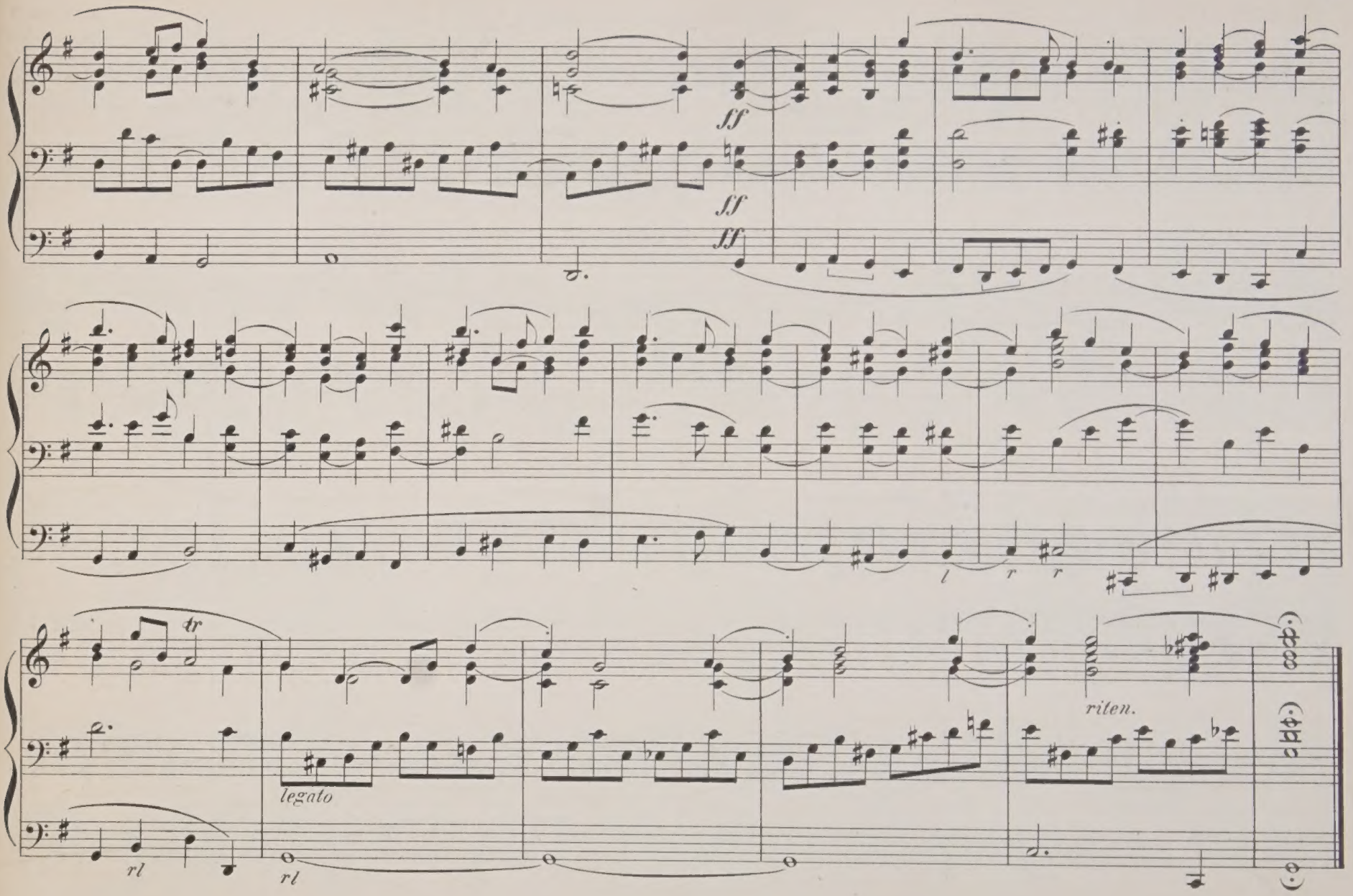


27. POSTLUDE.

Allegro con fuoco.



† From Op. 134. Leipzig, by J. Rieter-Biedermann.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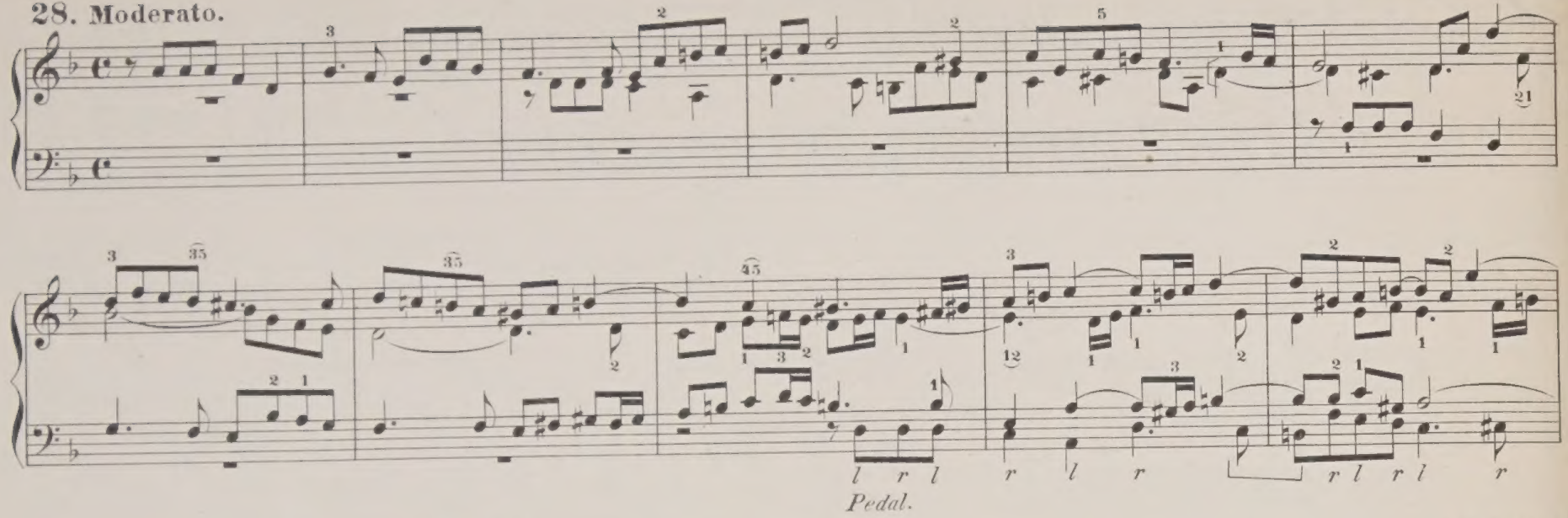
riten.

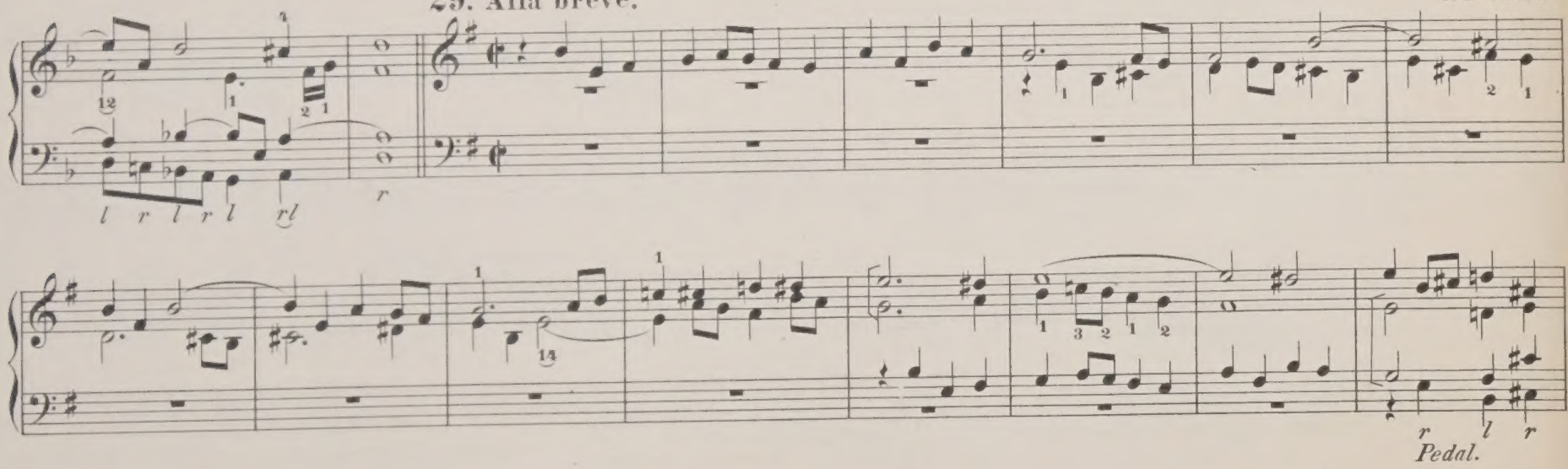
J. E. Rembt (1749 – 1810).

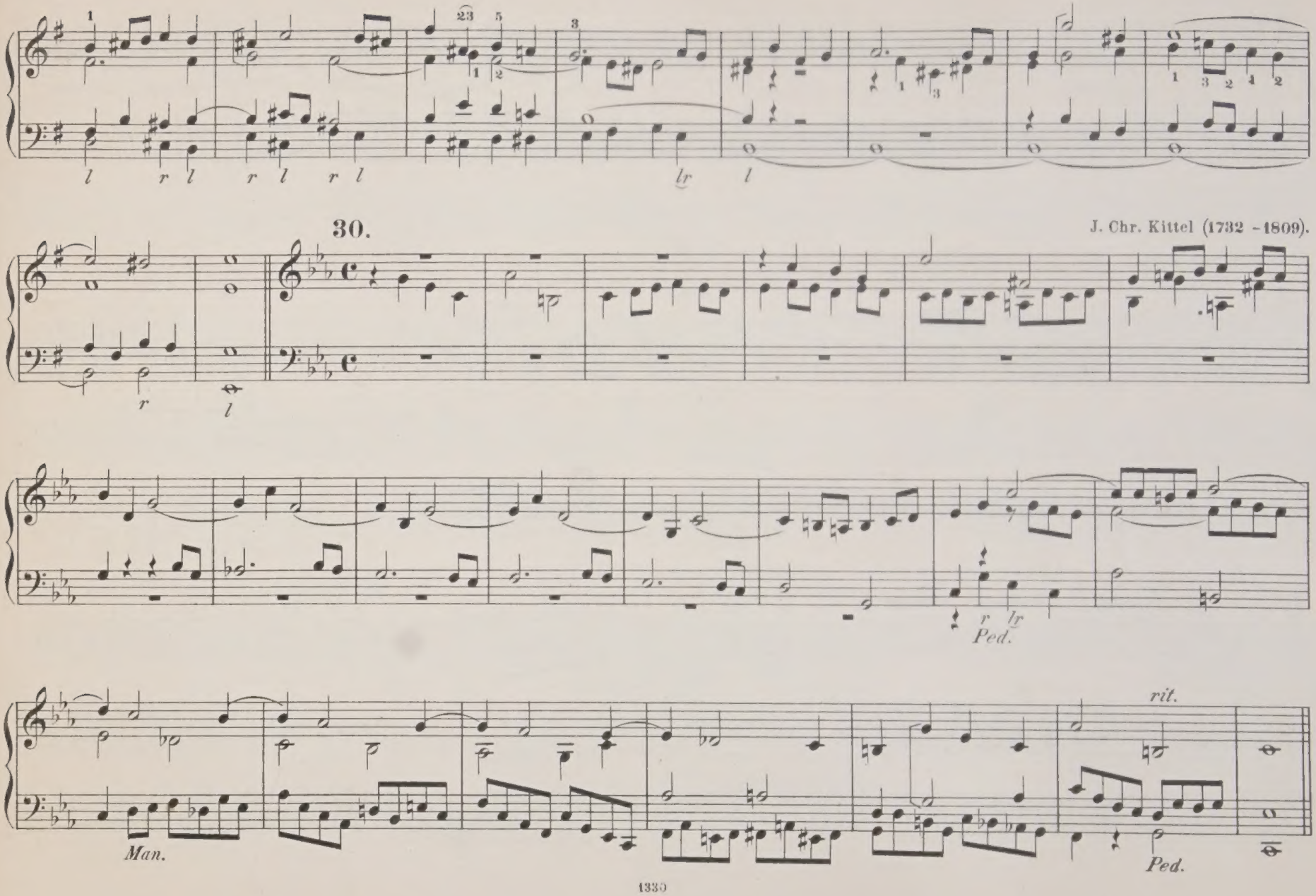
28. Moderato.



29. Alla breve.

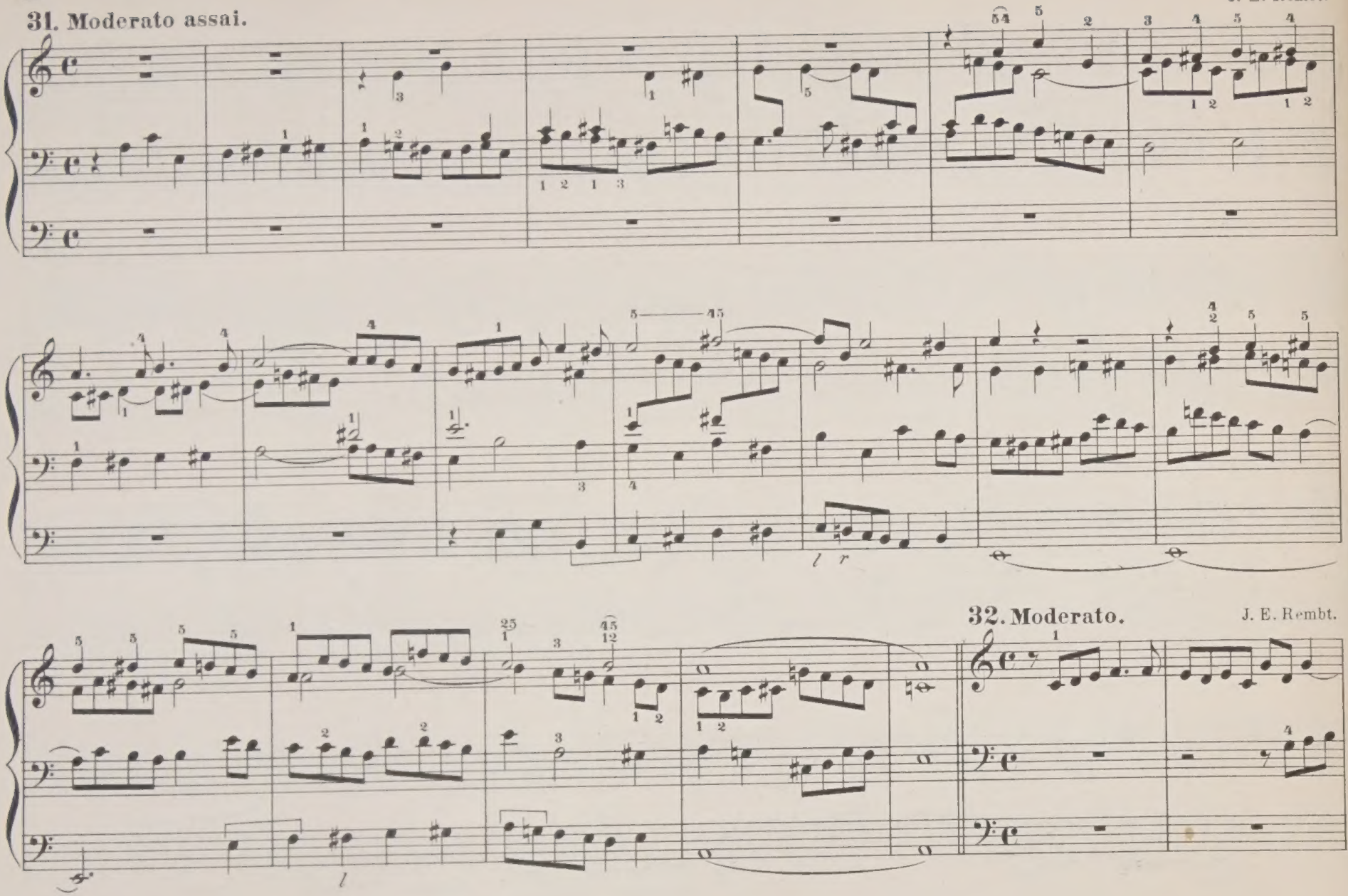
J. E. Rembt.




30.
J. Chr. Kittel (1732 – 1809).
Ped.
rit.
Man.
Ped.

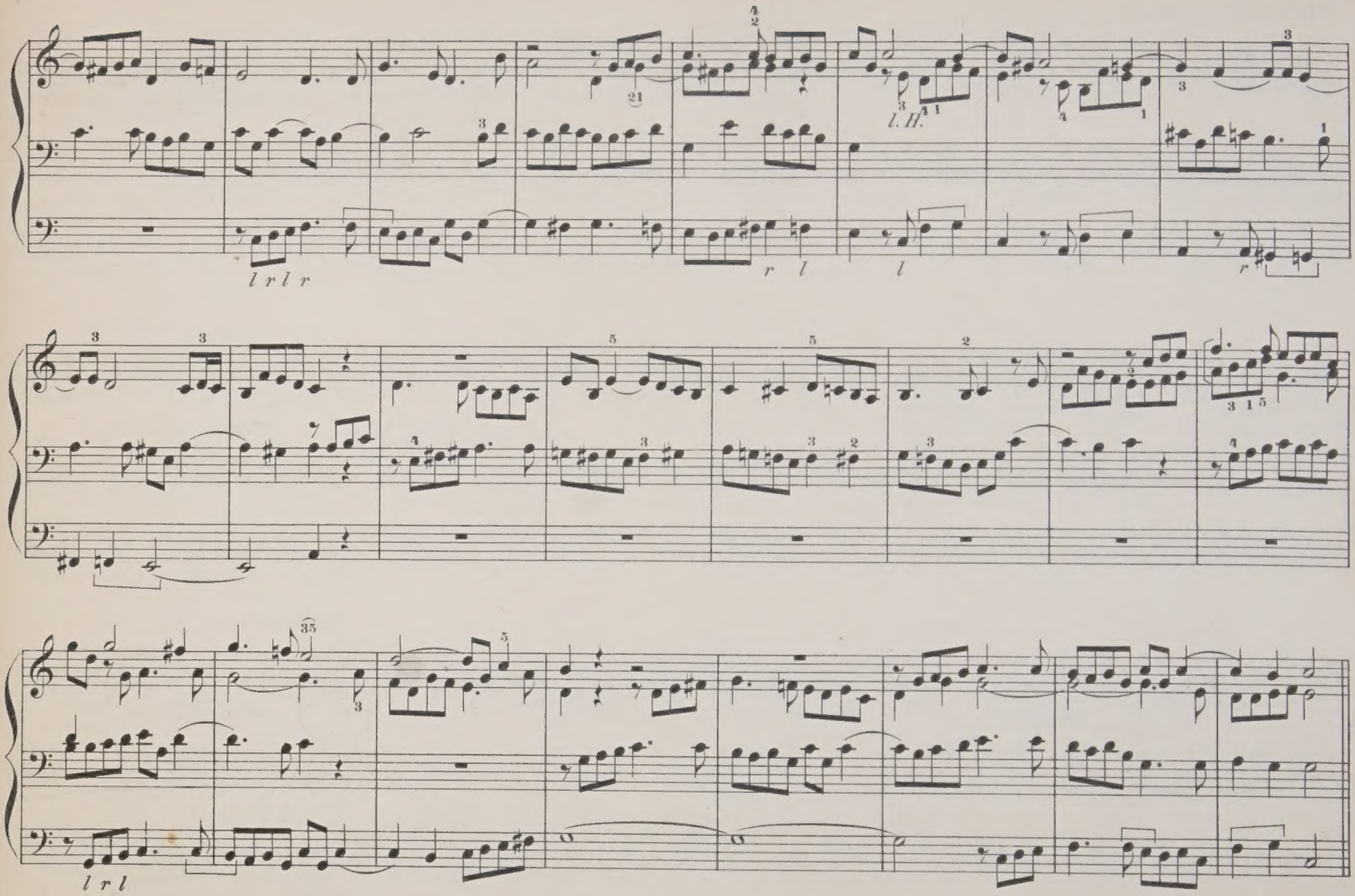
J. E. Rembt.

31. Moderato assai.



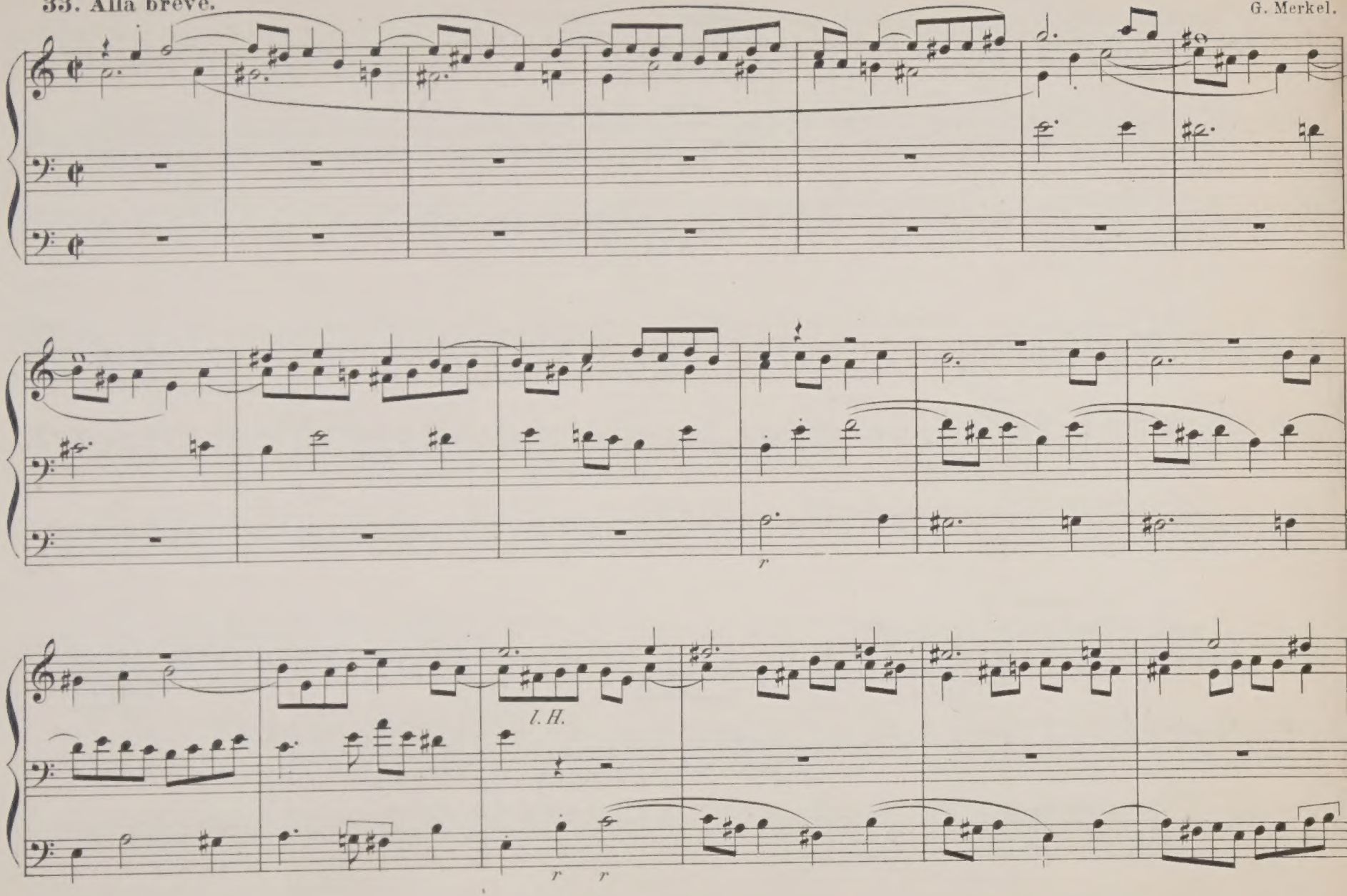
32. Moderato.

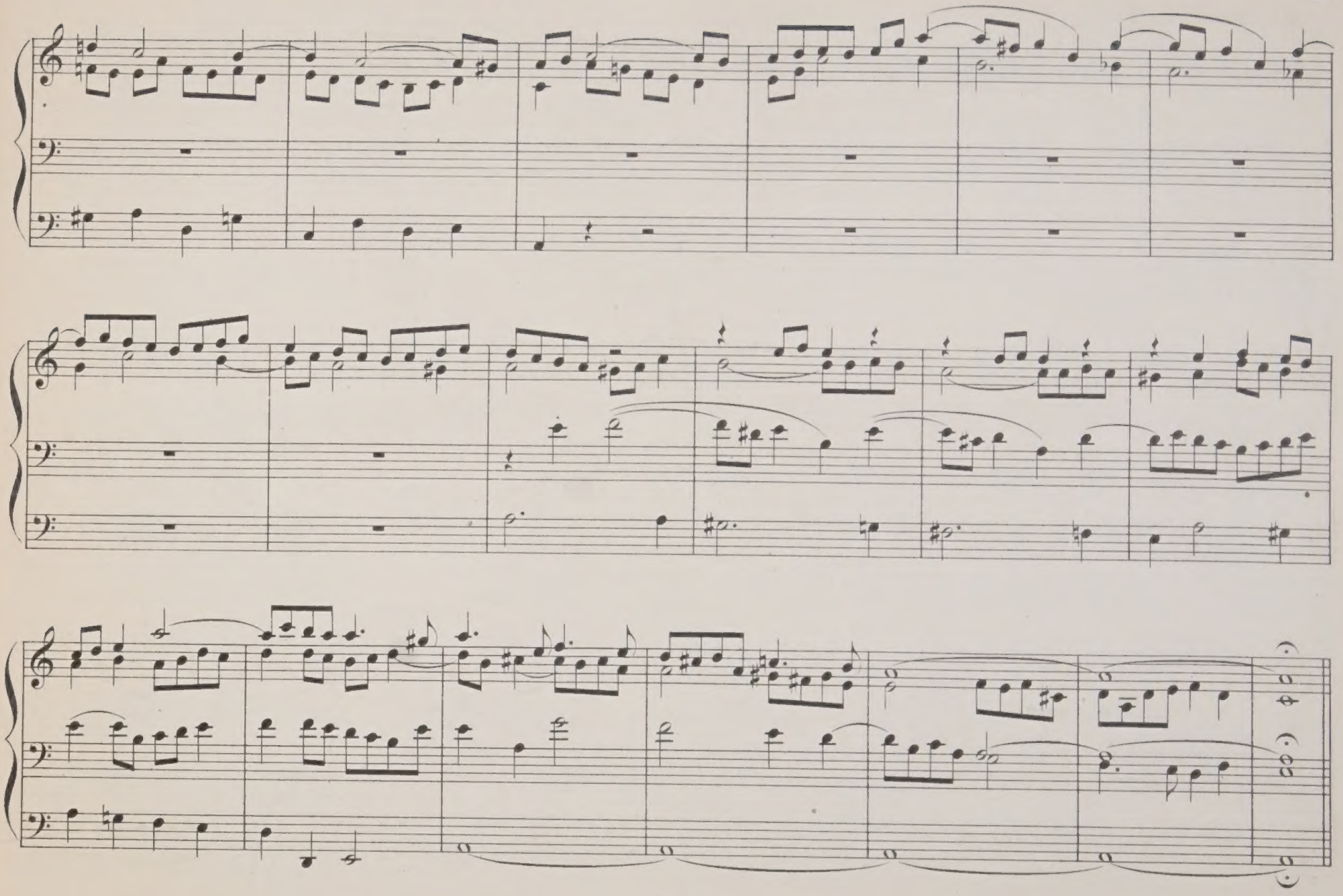
J. E. Rembt.


l. H.

33. Alla breve.

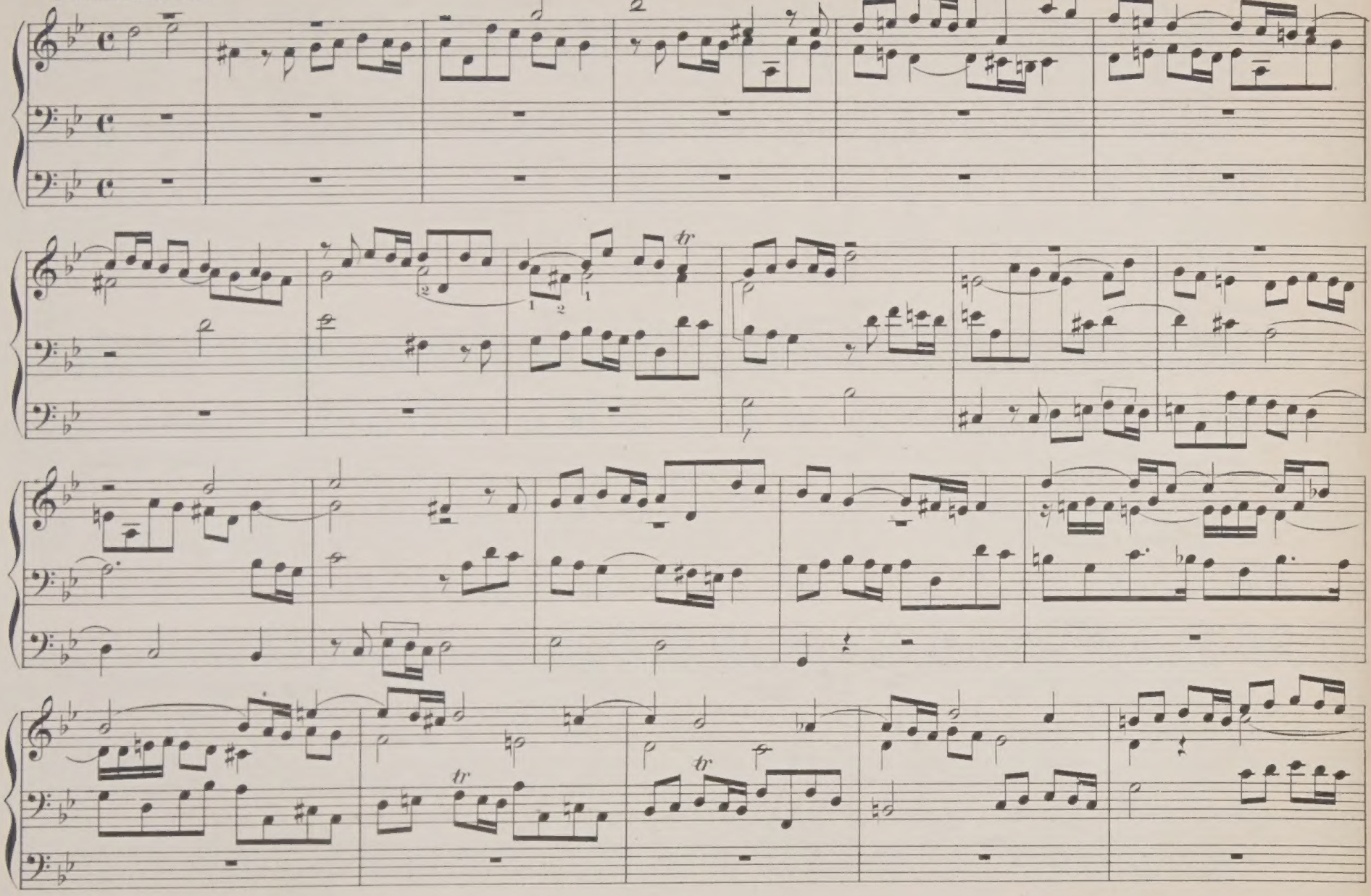
G. Merkel.

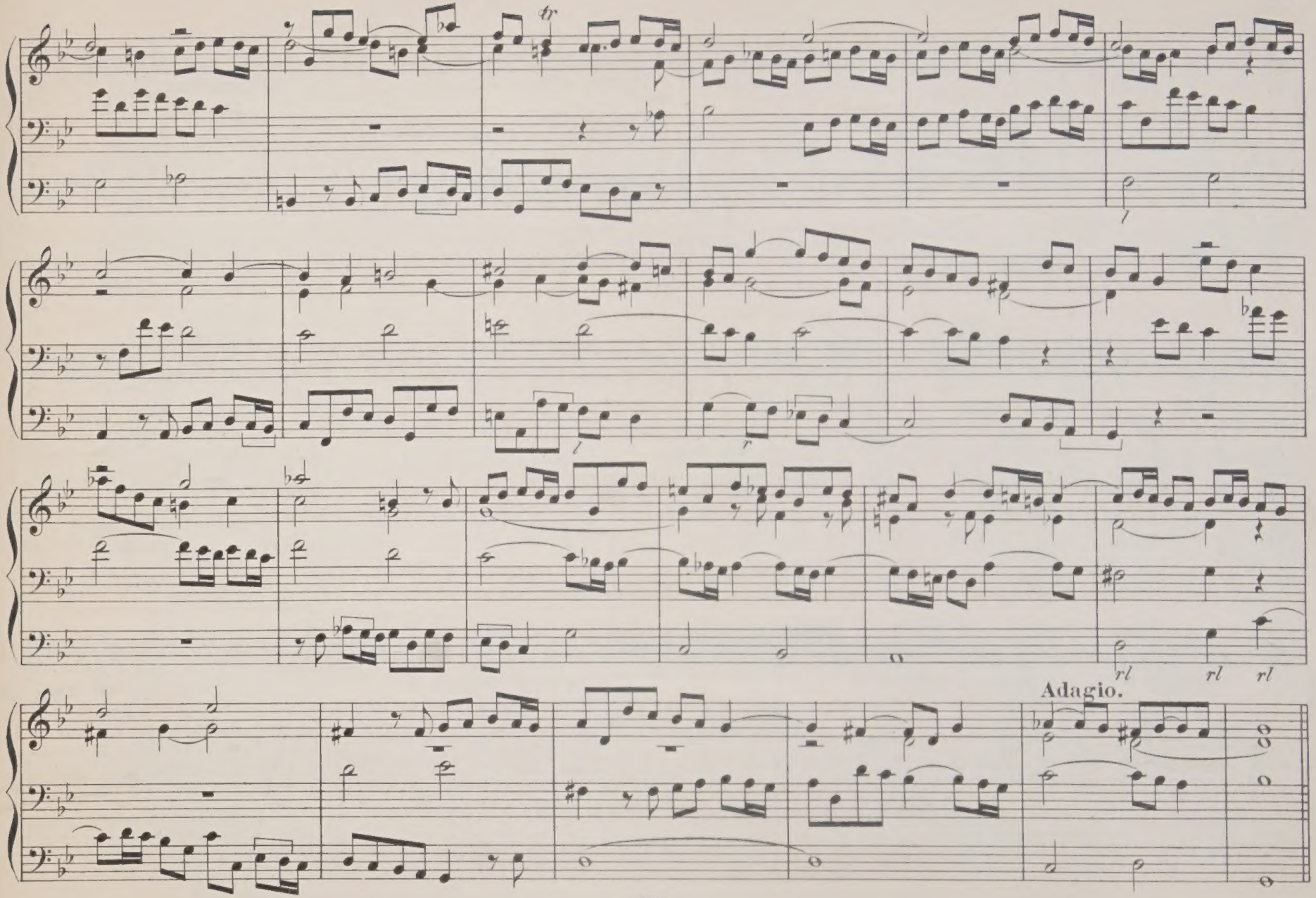




34. Moderato.

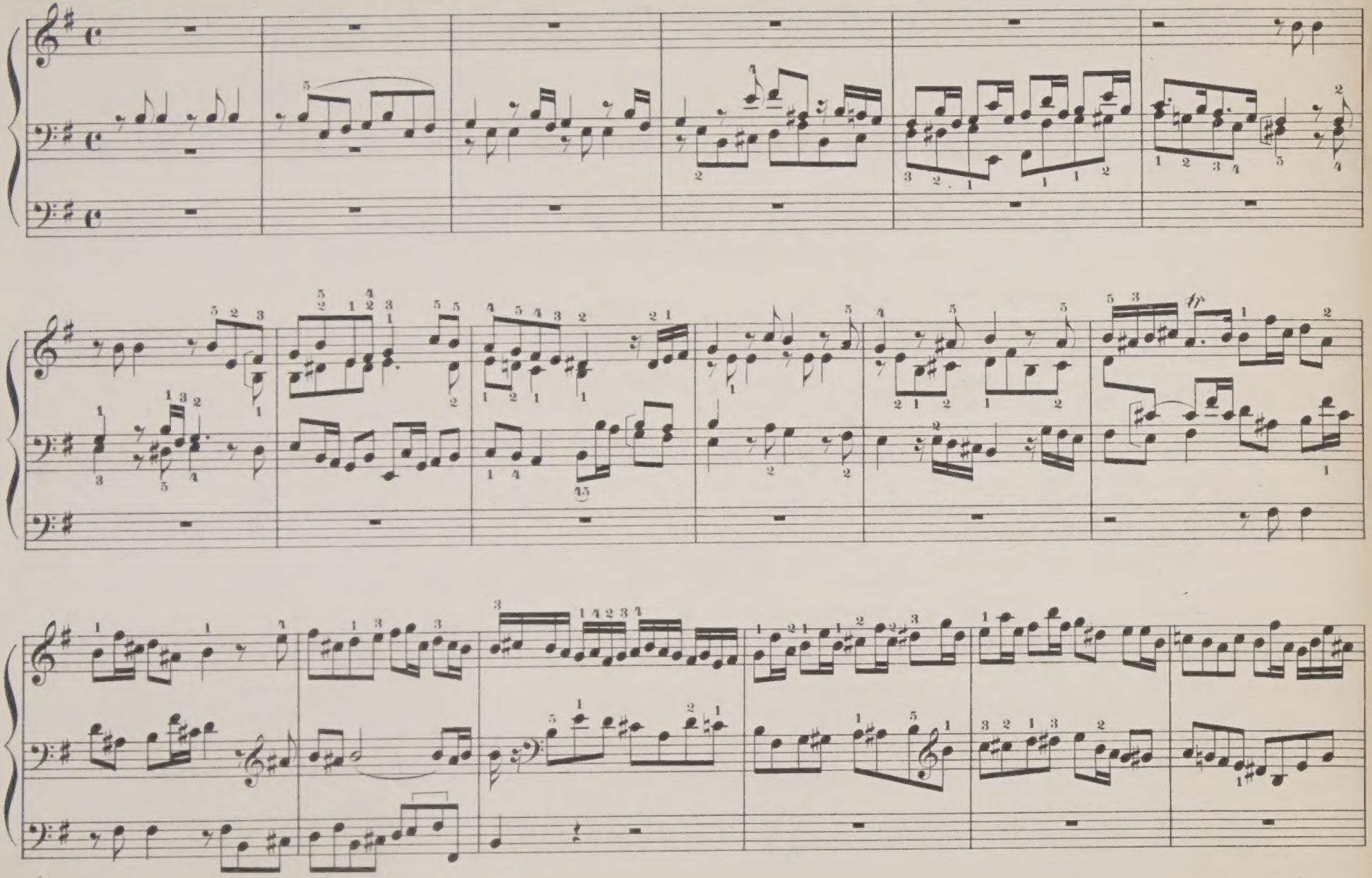
G. E. Eberlin (1716 - 1776).

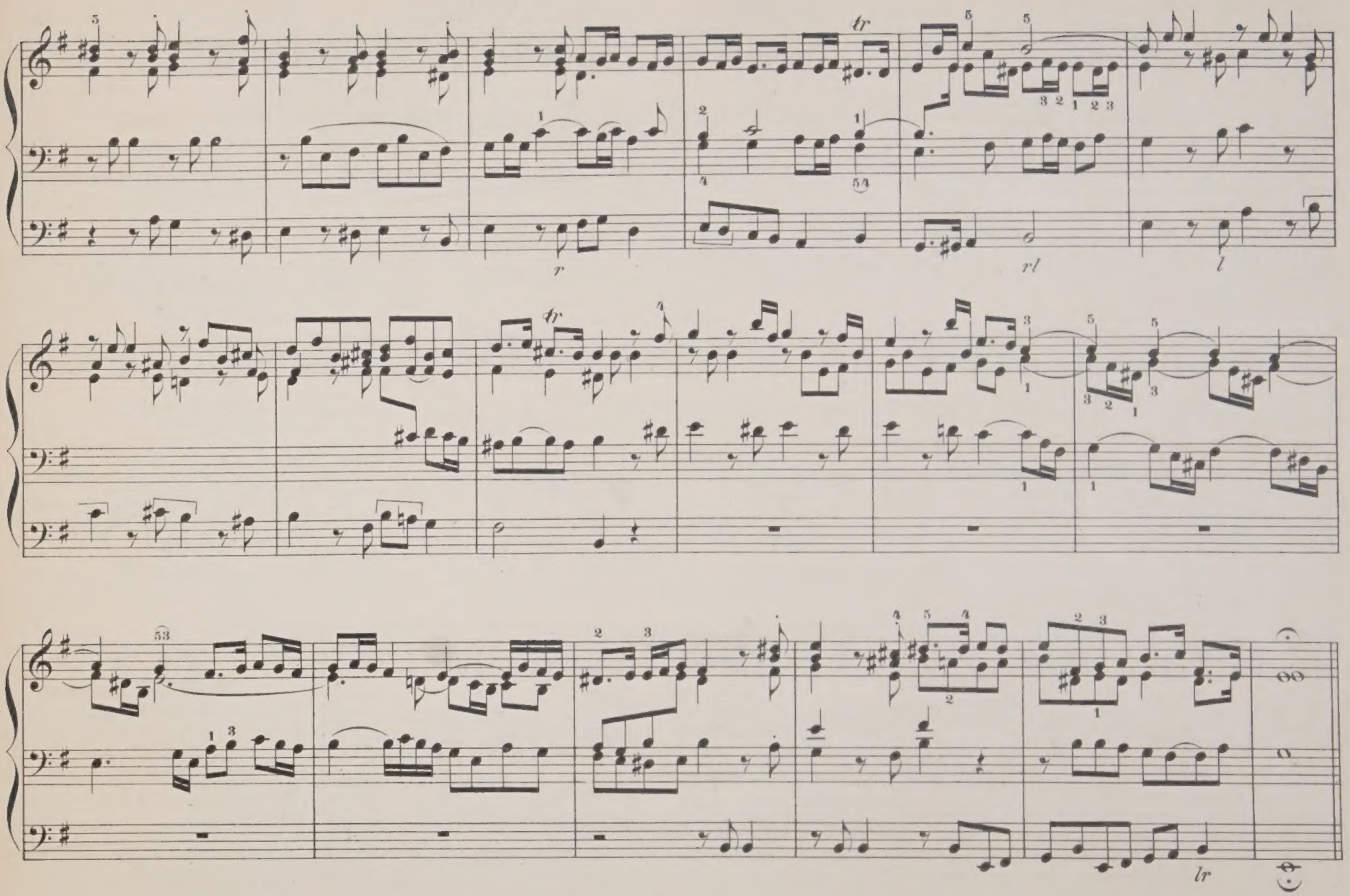



tr
l
l
r
rl
rl
rl
Adagio.

35. Fuge.

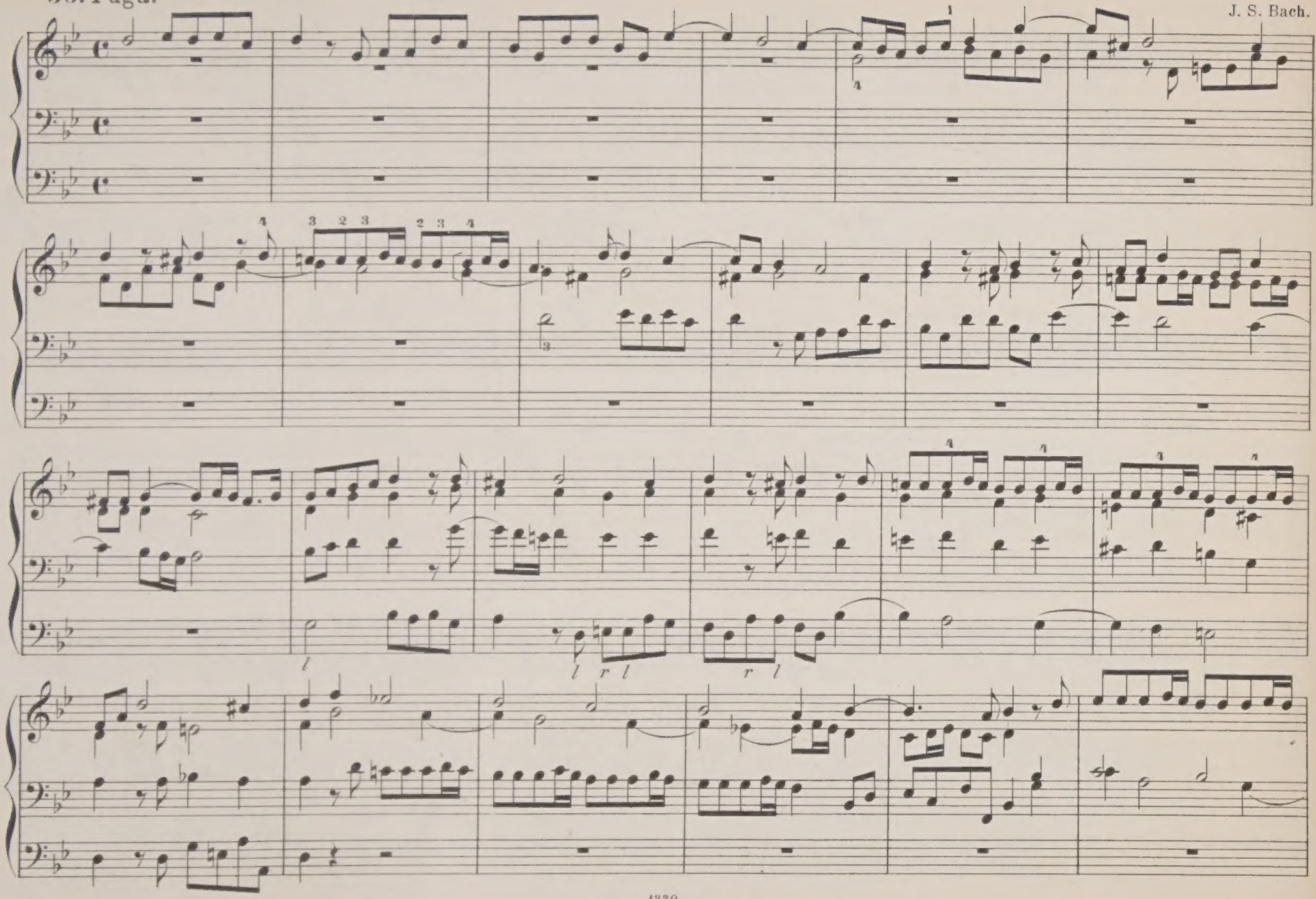
J. S. Bach.

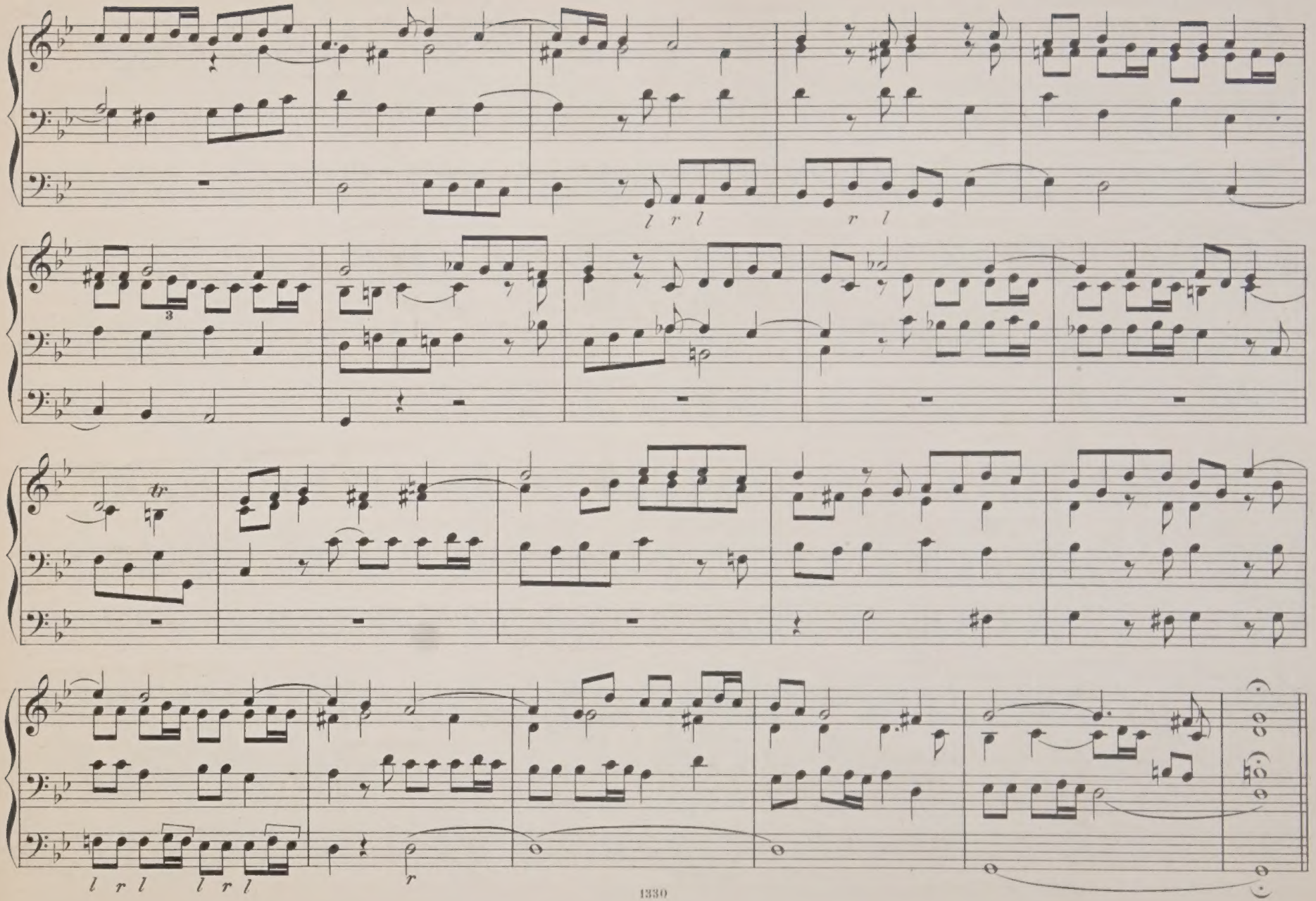



tr
r
rl
l
tr
lr

36. Fuga.

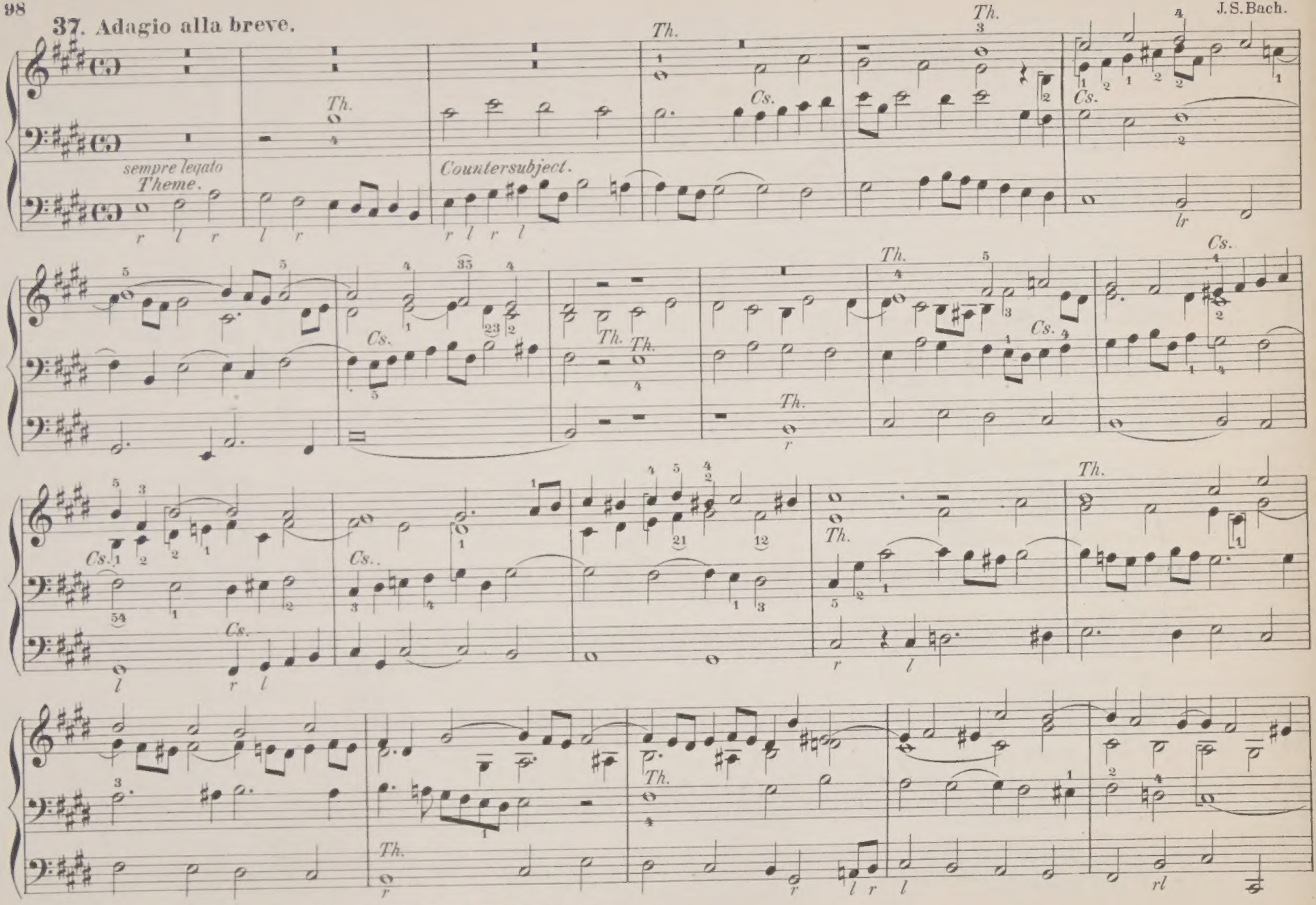
J. S. Bach.



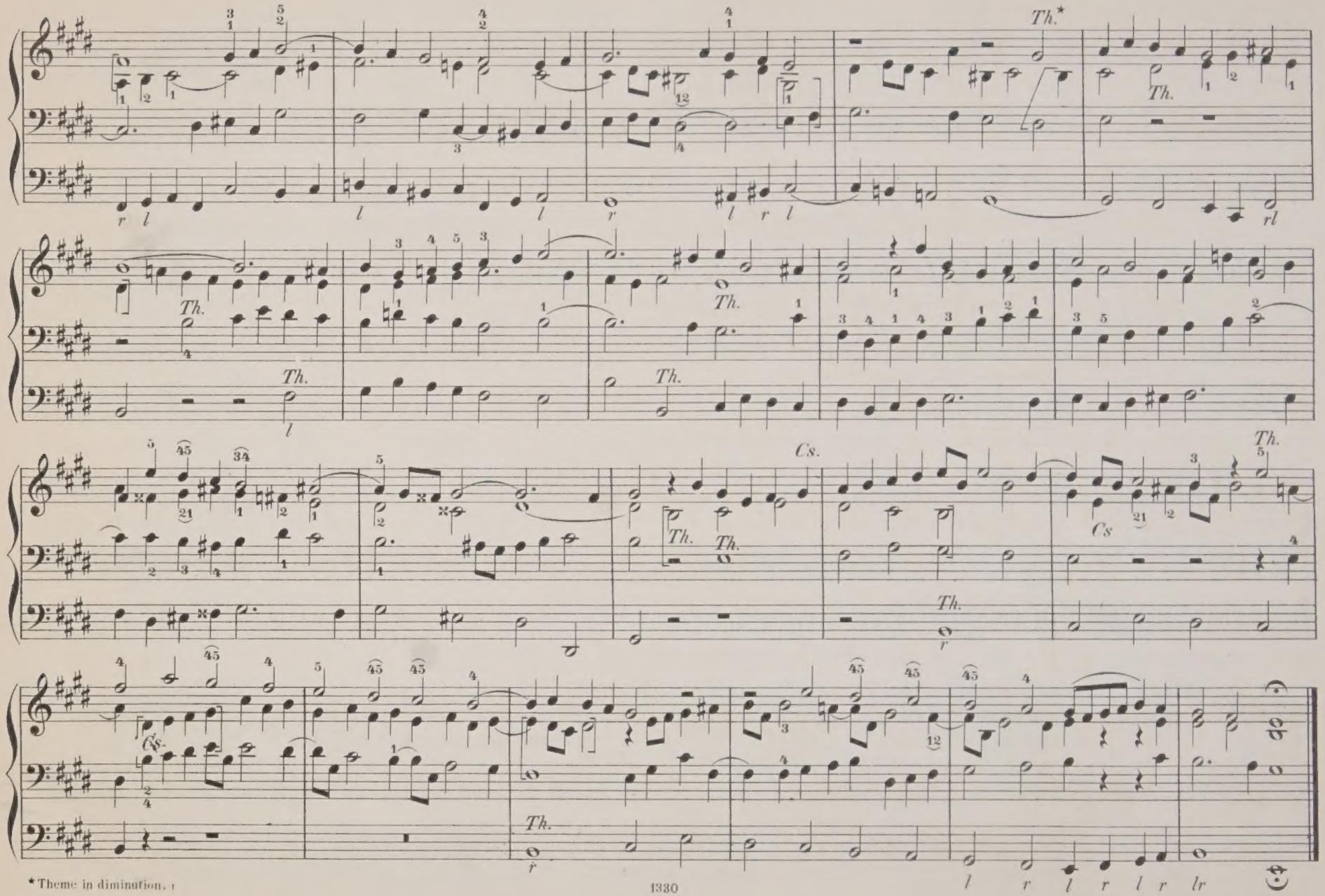

l r l
r l
3
tr
l r l l r l
r

37. Adagio alla breve.

J. S. Bach.

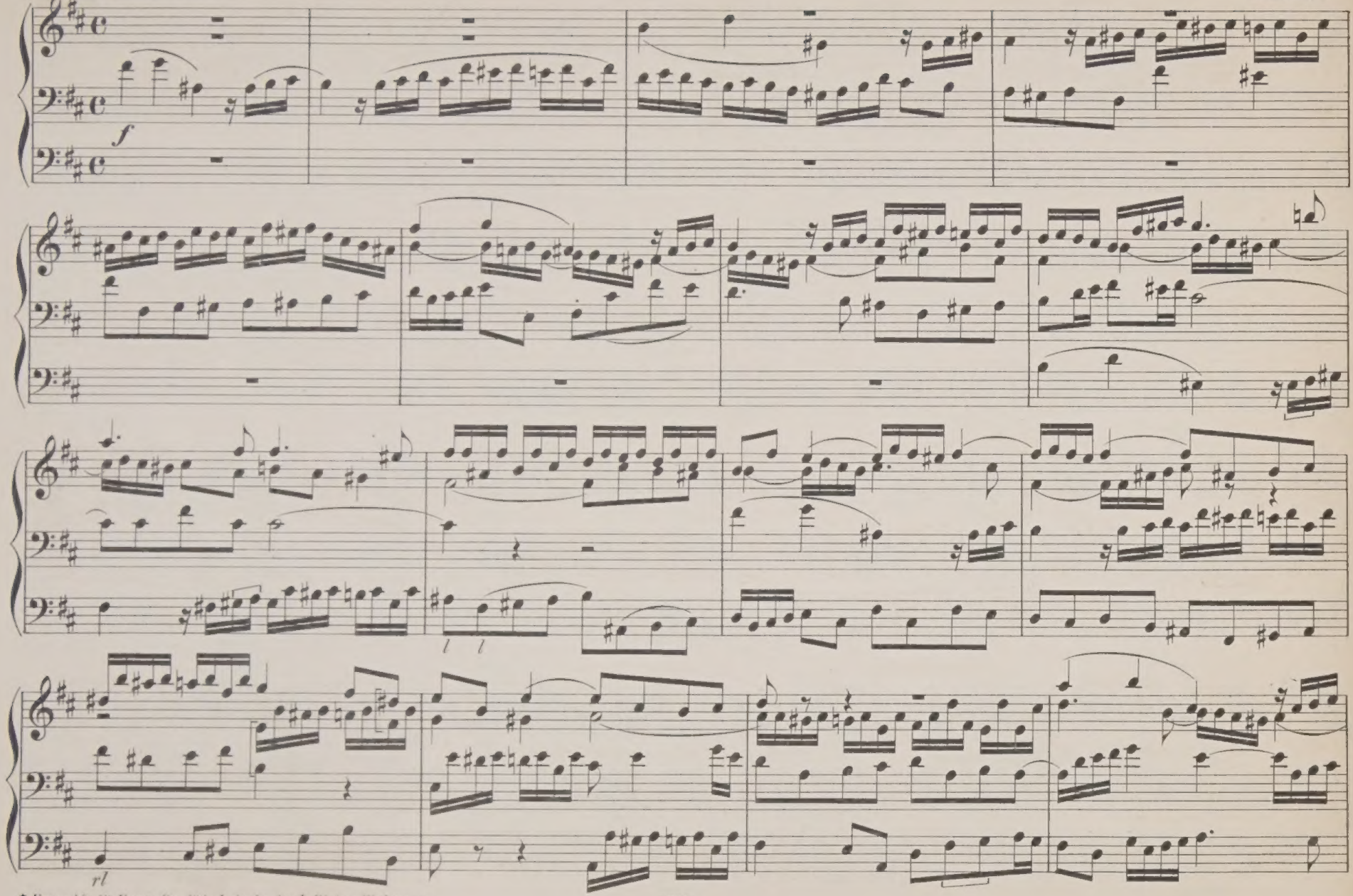


*The smooth pedal and manual performance of this beautiful fugue offers an excellent study.

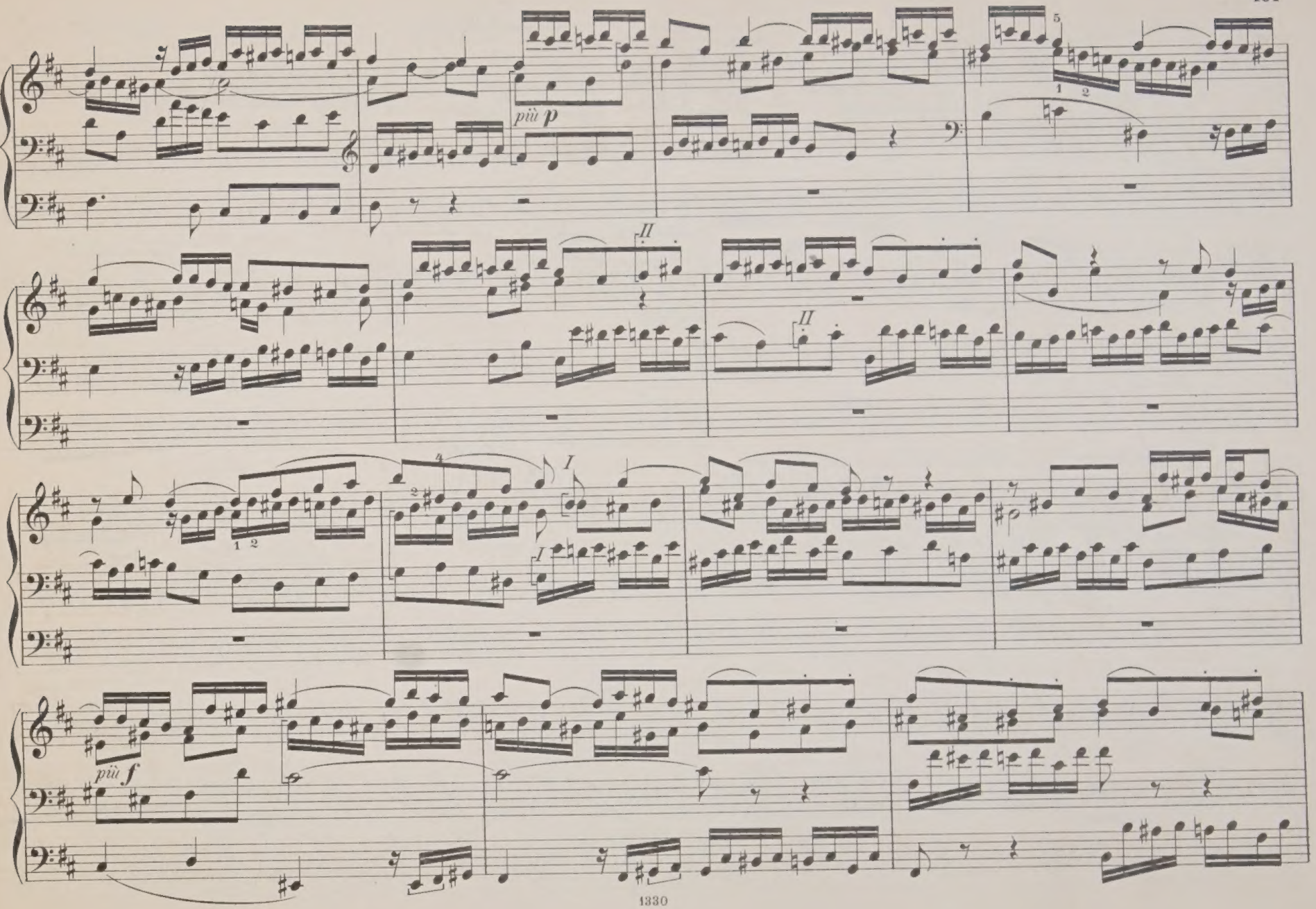

Th.*
Th.
Cs.
Cs
Th.
Th.
Th.

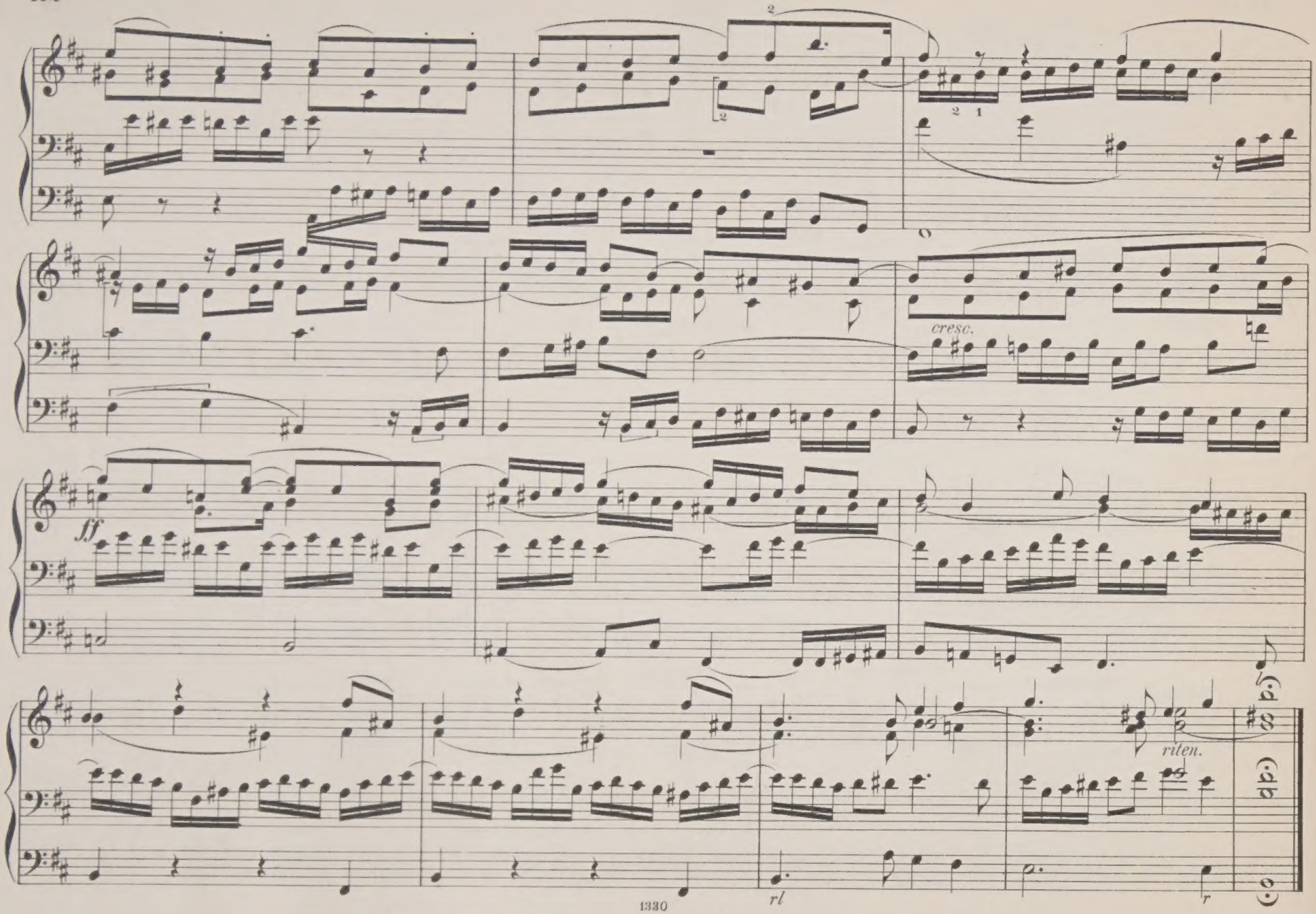
38. Moderato.

G. Merkel.*



* From his 12 Fuges Op. 124. Leipzig, by J. Rieter-Biedermann.


più p
più f

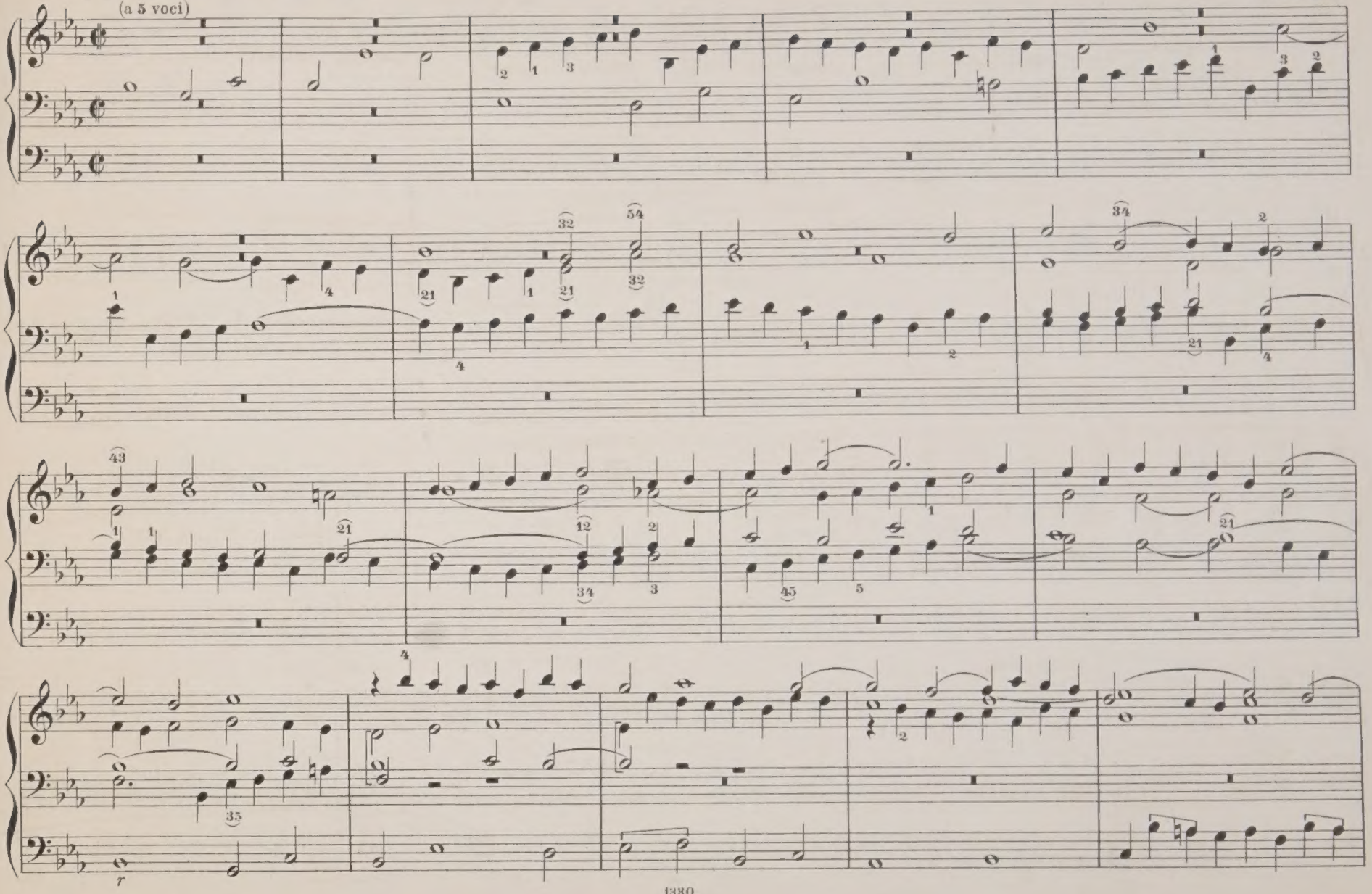

cresc.
ff
riten.
rl
r

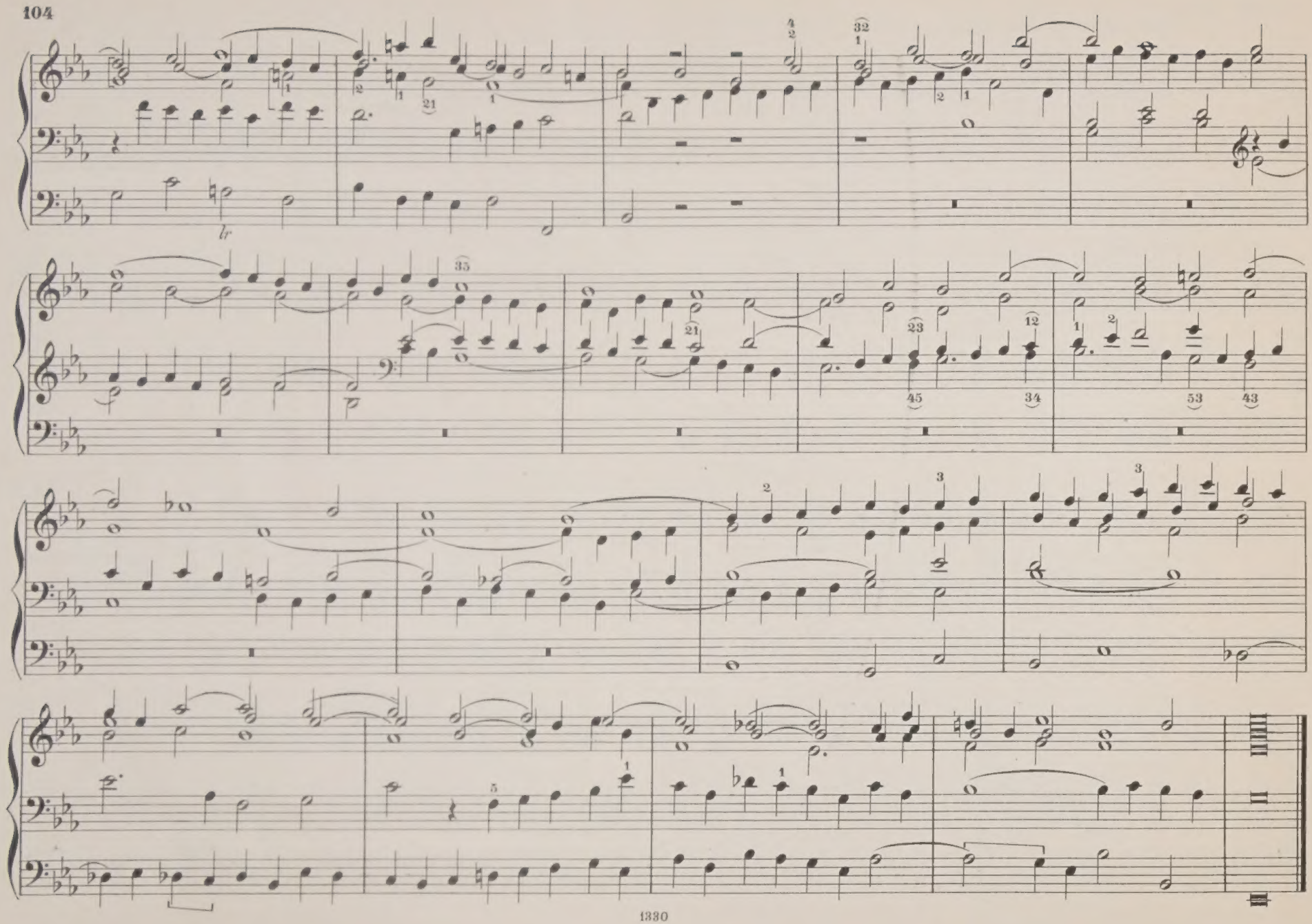
39. Fuga.

First part of the Triple fugue.

J. S. Bach.

(a 5 voci)





DATE DUE SLIP

F. 255

MT 185 M56 1884
MERKEL GUSTAV 1827-1885
ORGAN SCHOOL

39751416 HSS

000015555584

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Merkel, Gustav Adolf, 1827-1885
Organ school :

39751416 HSS

C7018